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Wm
of the
OPERA
of
ETEARCO

in the
Theater

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THE
Symphony
or
OVERTURE
in
ETEARCO

Vivace

Handwritten musical score for "THE Symphony or OVERTURE in ETEARCO" by Vivace. The score is written on 18 staves, grouped into four systems of four staves each. The notation includes treble and bass clefs, a 3/2 time signature, and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

Piano

Forte pia.

Obue Unifoni

Adagio

Allegro

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint markings.

The score consists of approximately 15 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Some staves have additional markings, such as "C" for common time or "F" for the key signature. The handwriting is in dark ink, and the overall appearance is that of a historical manuscript.



This page contains a handwritten musical score, likely for a piano or organ. It consists of 14 staves of music, organized into four systems of four staves each. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and accidentals. Fingerings are indicated by numbers 1-5 and 7. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the page. The tempo marking "Largo" is written above the 11th staff. The score concludes with a double bar line and a final sharp symbol on the bottom staff.

6 5 5 6 #5 6

7 # 5 7 5

Largo

6 6 6 6 7 7 5 #

Allegro

(4)

This is a handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 6/8. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are numerous slurs and ties throughout the piece. Fingerings are indicated by numbers 1 through 7. Trills are marked with "tr". The word "pia" appears twice, likely indicating a piano dynamic. The score is written in a clear, legible hand, with some corrections and markings visible.



Fronima. Sung by Sig^{ra} Isabella in y Opera of Etearco.

Largo

Son figlia Infelice

Son figlia infelice d'un barbaro Rè *d'un barbaro Rè*

Son figlia infelice d'un barbaro Rè *à un vile ri-*

-cetto chi guida il mio piè chi guida il mio piè *ò almen*

chi mi dice Un rustico tetto Un antro dou è Un antro dou

è *Son figlia infelice* *Son figlia infelice d'un barbaro*

Rè d'un bar- *baro Rè* *Son figlia infelice*

d'un bar- baro barbaro Rè

Fronima. Sung by Sig^{ra} Isabellain ⁽⁵⁾ Opera of Etearco.

Allegro

Penso penso di vendicarmi e penso con qual'ar -----

mi e

sò ben'io di chi e sò e so ben'io di chi e penso con qual'ar -----

mi e so ben'io di chi e so e sò ben'io di chi



fretta à la vendetta

quest alma ch'oltragiata

Sospira in vendica ... ta e

Adagio

misera così e misera così Da Capo.

Pollinesto. Sung by Sig^r Nicolini in y Opera of Etearco.

The musical score is written on ten systems of staves. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#) and a 3/4 time signature. The first system shows a vocal line in the treble staff and a bass line in the bass staff. The second system shows a vocal line in the treble staff and a bass line in the bass staff. The third system shows a vocal line in the treble staff and a bass line in the bass staff. The fourth system shows a vocal line in the treble staff and a bass line in the bass staff. The fifth system shows a vocal line in the treble staff and a bass line in the bass staff. The sixth system shows a vocal line in the treble staff and a bass line in the bass staff. The seventh system shows a vocal line in the treble staff and a bass line in the bass staff. The eighth system shows a vocal line in the treble staff and a bass line in the bass staff. The ninth system shows a vocal line in the treble staff and a bass line in the bass staff. The tenth system shows a vocal line in the treble staff and a bass line in the bass staff.

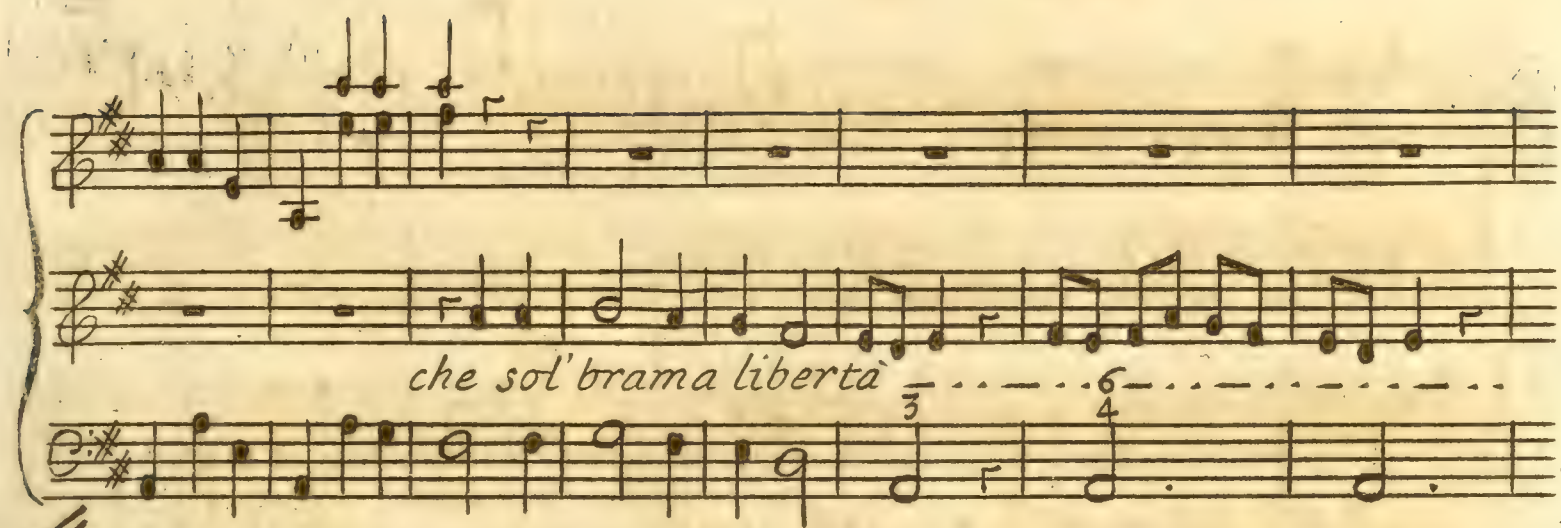
Nume alato Arcier bendato

Nume alato

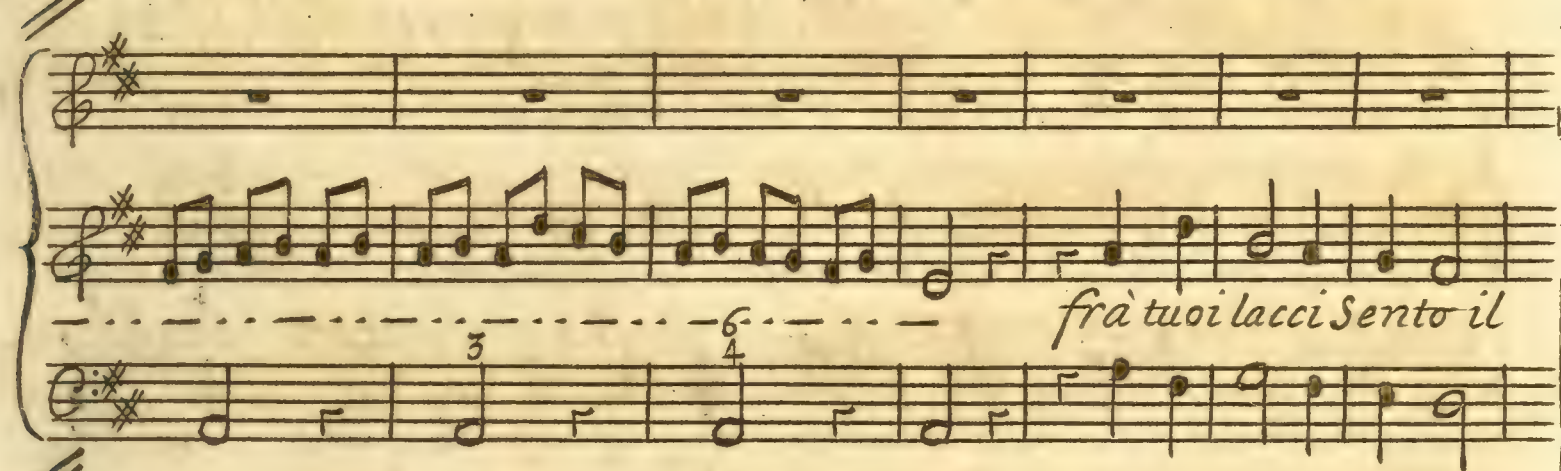
Arcier bendato frà tuoi Lac

ci Go Sento il Cor

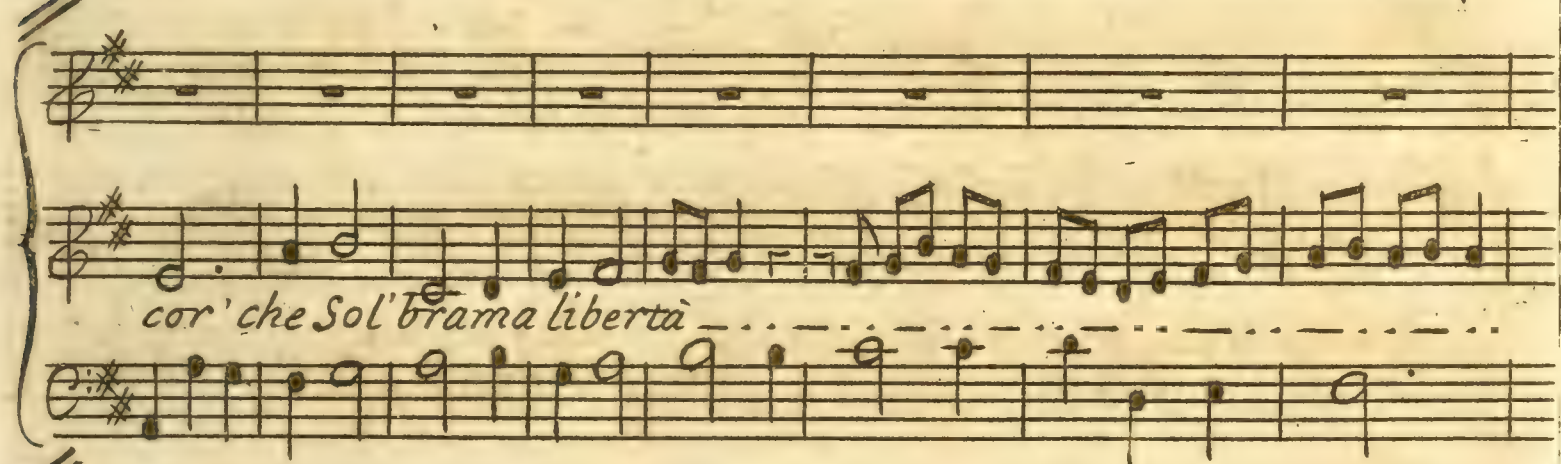
Go Sento il Cor



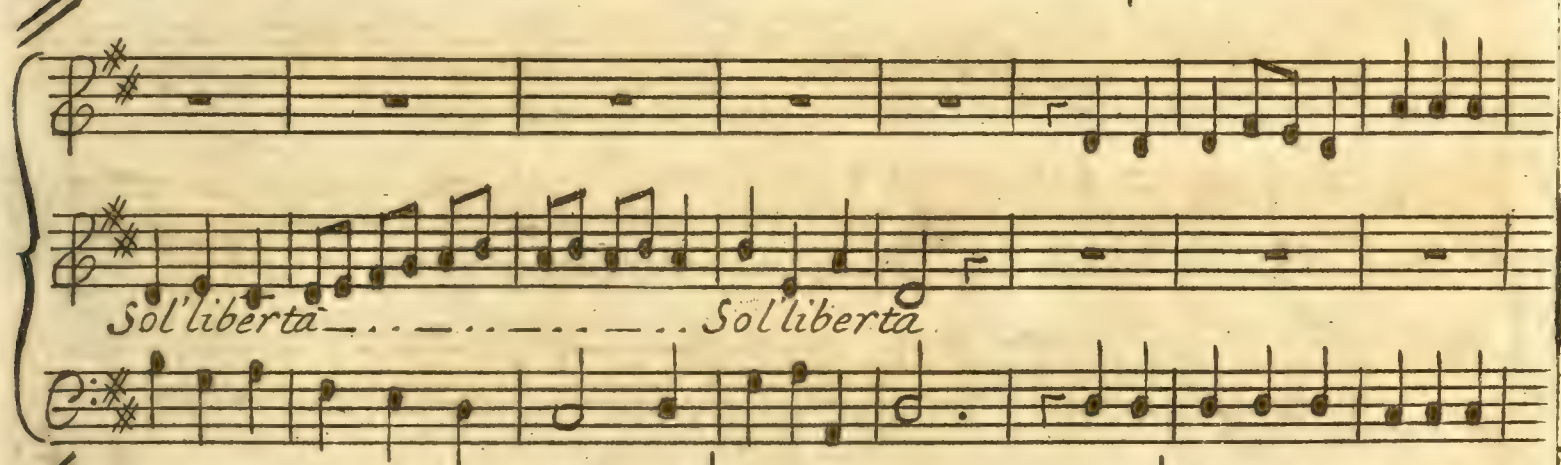
First system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: *che sol' brama libertà*. There are fingerings 3 and 4 indicated below the vocal line.



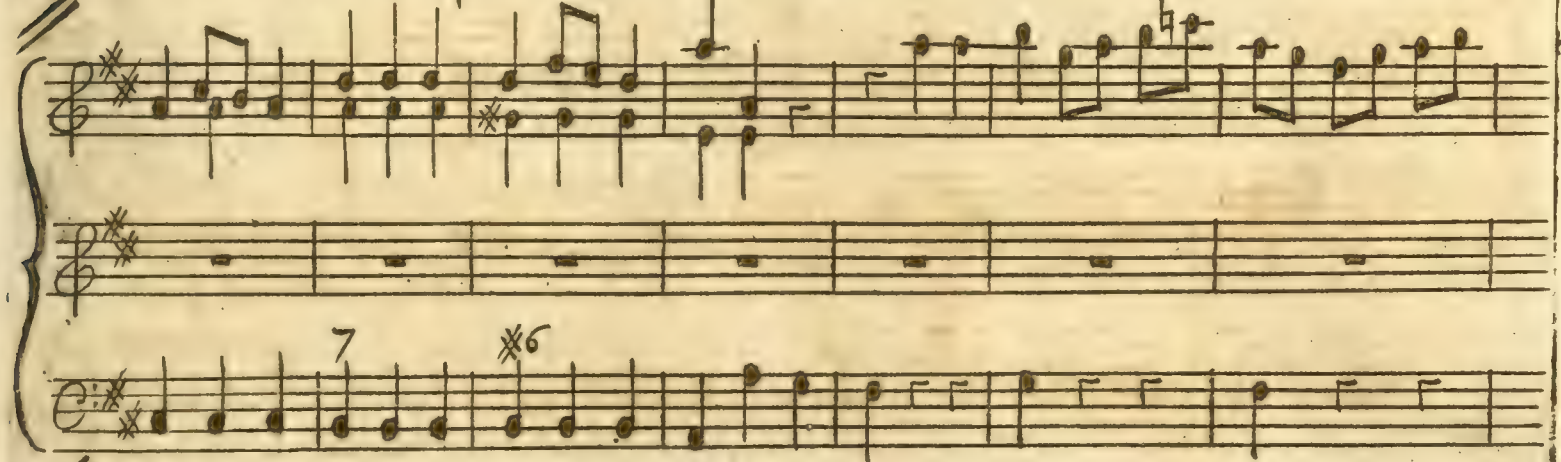
Second system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: *frà tuoi lacci Sento il*. There are fingerings 3 and 4 indicated below the vocal line.



Third system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: *cor' che Sol' brama libertà*.



Fourth system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: *Sol' libertà* followed by a repeat sign and *Sol' libertà*.



Fifth system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: *Sol' libertà* followed by a repeat sign and *Sol' libertà*. There are fingerings 7 and *6 indicated below the vocal line.

e mi

dice che fel' la costanza del mio amore un di

Sa - rà la costan

za del mio amore un di

Sarà del mio amore un di Sarà

DC



(II)

Etearco. Sung by Sig^r Boschi in y Opera of Etearco.

Vieni o mai dolce mia Sposa mia Speranza e mio te-oro

mia Speranza e mio tesoro

ro Vieni o mai dolce mia Sposa mia Speranza e

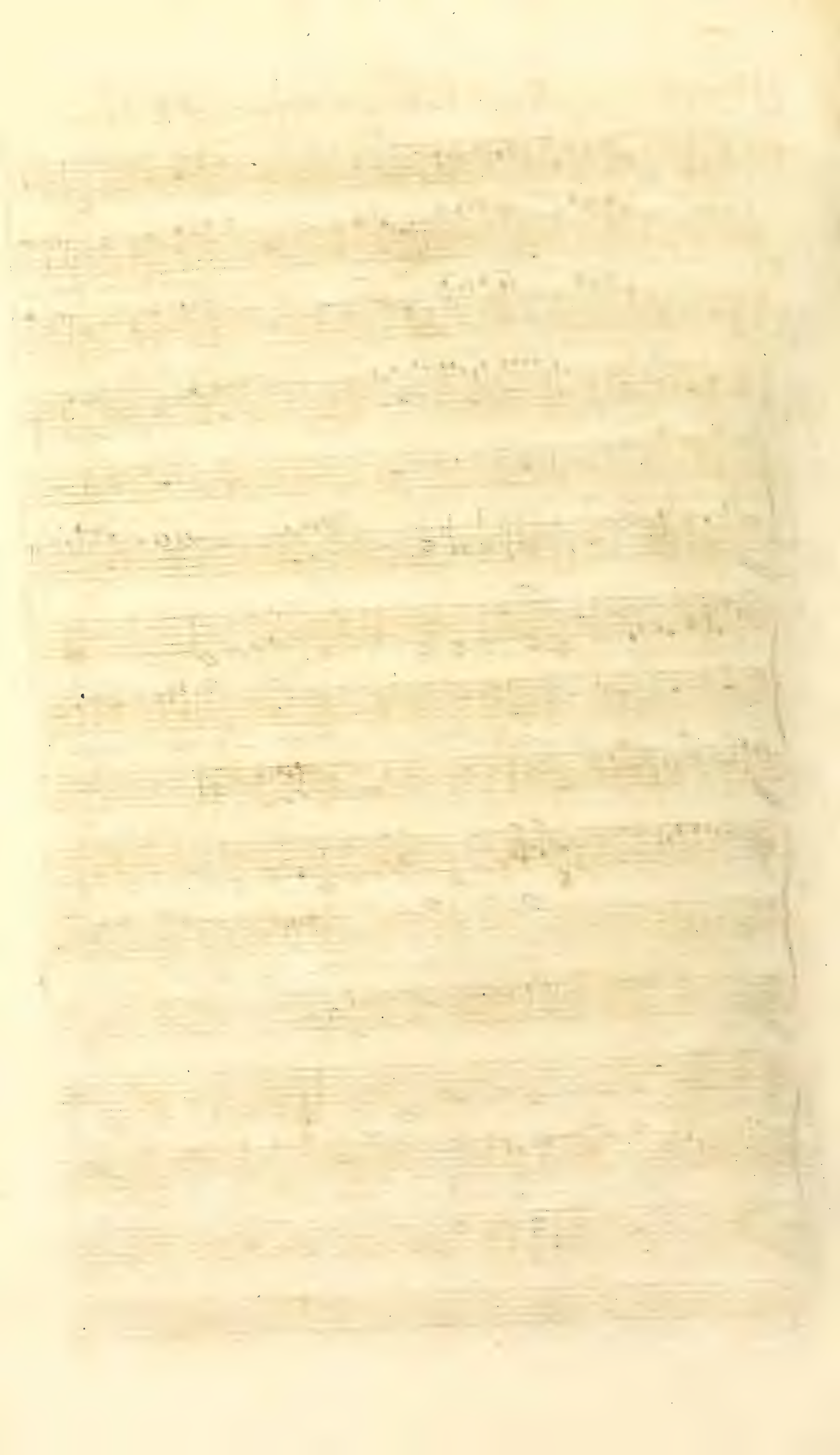
mio teso *ro mia Speranza e mio teso*

ro *ro*

Ne più accrescimi il tormen — *to m' in contento*

cangia l'aspro mio Marto

..... *ro cangia l'aspro mio Martoro* DC



Merene. Sung by Sig^{ra} Pollotti in *l'* Opera of Etearco.

Andante

Go

Cerco à rallegrarmi cerco di consolarmi Må pace al cor nontò Må

pace al Cor non hò Io cerco à rallegrarmi cerco di consolarmi

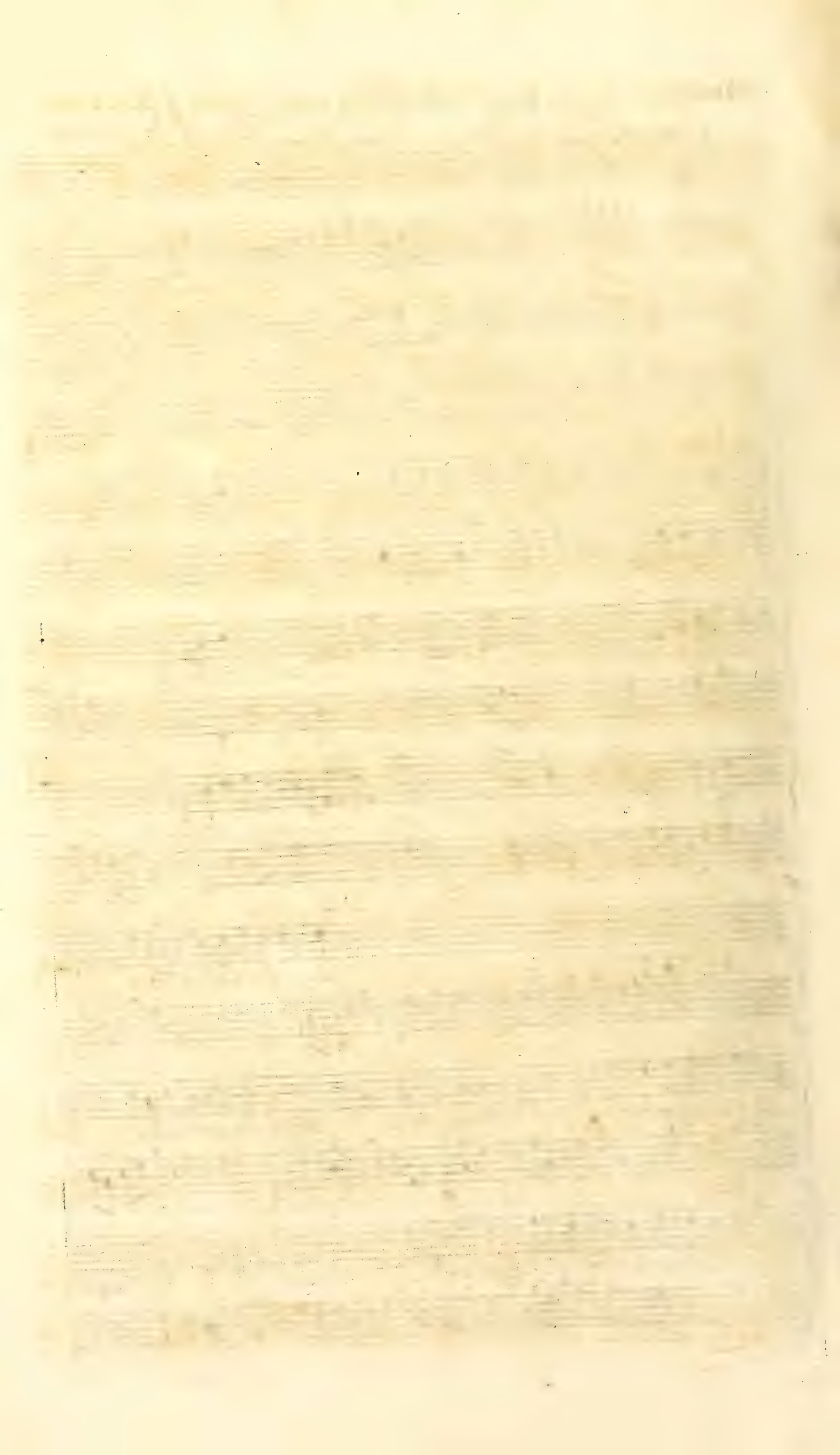
cerco di consolarmi Må pa ce al Cor non hò

cerco di con - solarmi Må pa ce al cor non hò

Sento nel alma Mia

doglia Sia cerba e ria e cosa Sia non sò Sento nel alma Mia

doglia Sia cerba e ria e cosa Sia non sò e cosa Sia non sò. Da Capo.



Areteno Sung by Sign^{ra} Boscchi in the Opera of Etearco ⁽¹⁴⁾

morte O de Mi-re-ne Sa-ra mi-fero mio Cor O di morte O di

Mire-ne Sara il me-se-ra mio Cor O di mor-te O di Mire-ne Sara il mi-se-

-ro mio Cor Sa-ra il mi-se-ro mio Cor

Sol per te mia dolce vi ta fia la morte me gradista

per la fe-... de e per l'amor per la fe-... de per l'amor

DC

Merene Sung by Sign^{ra} Pilotti in the Opera of Etearco

Allegro

Doppo la notte Oscura Se non Sorgesse il Sol' parrebbe a' gl'occhi

nostri il Sol' men chia - ro *Doppo la notte Oscura Se non Sorgesse il*

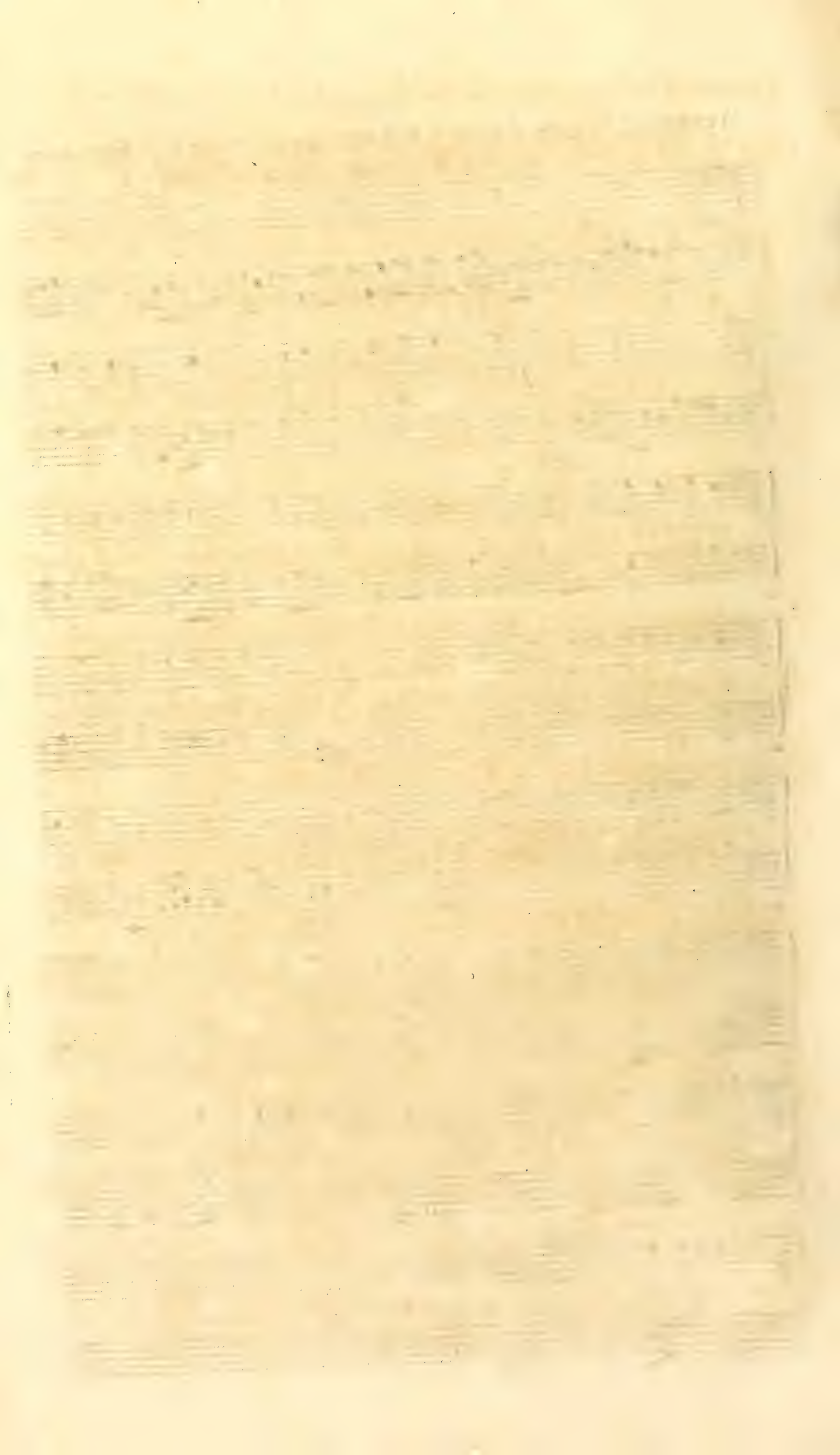
Sol parrebbe a' gl'occhi nostri il Sol men chia - ro parrebbe a' gl'occhi nostri il Sol men

chia - ro il Sol men' chia - ro *Co-*

- si fa' la Suentu - ra Sembrar' piu' dolce il be - ne e quel' piacer che Vie - ne da tormentoso

duol da tormentoso duol giun - ge piu' caro e quel' piacer che Vie - ne da

tormentoso duol giun - ge piu' caro *Da Capo*



Handwritten text at the top of the page, possibly a title or header.

Main body of the document containing multiple sections of text and tables. The text is handwritten and appears to be organized into several distinct parts, possibly representing different stages or components of a study or report.

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Fronima. Sung by Sig^{ra} Isabella⁽¹⁰⁾ in y Opera of Etearco.

Unison

Allegro

Già preparai gl'ingan..... ni à danni d'un infida non voglio che s'uc-

-cida mà tormentar la vuo

già preparai l'ingan

ni à danni d'un in-fi-da non voglio che succida nò nò

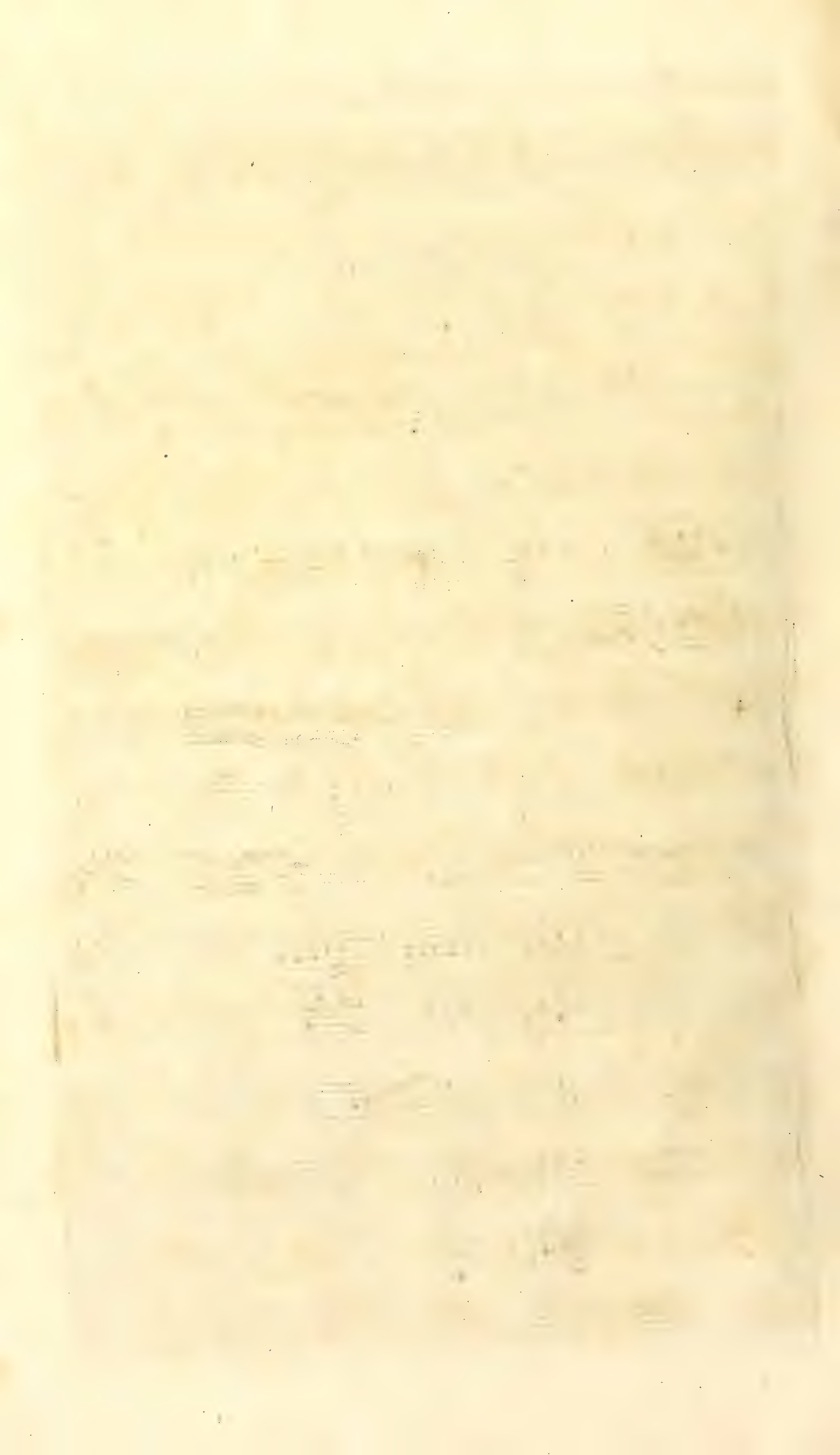
nò nò non voglio che succida mà tormentar la vuò nò nò nò

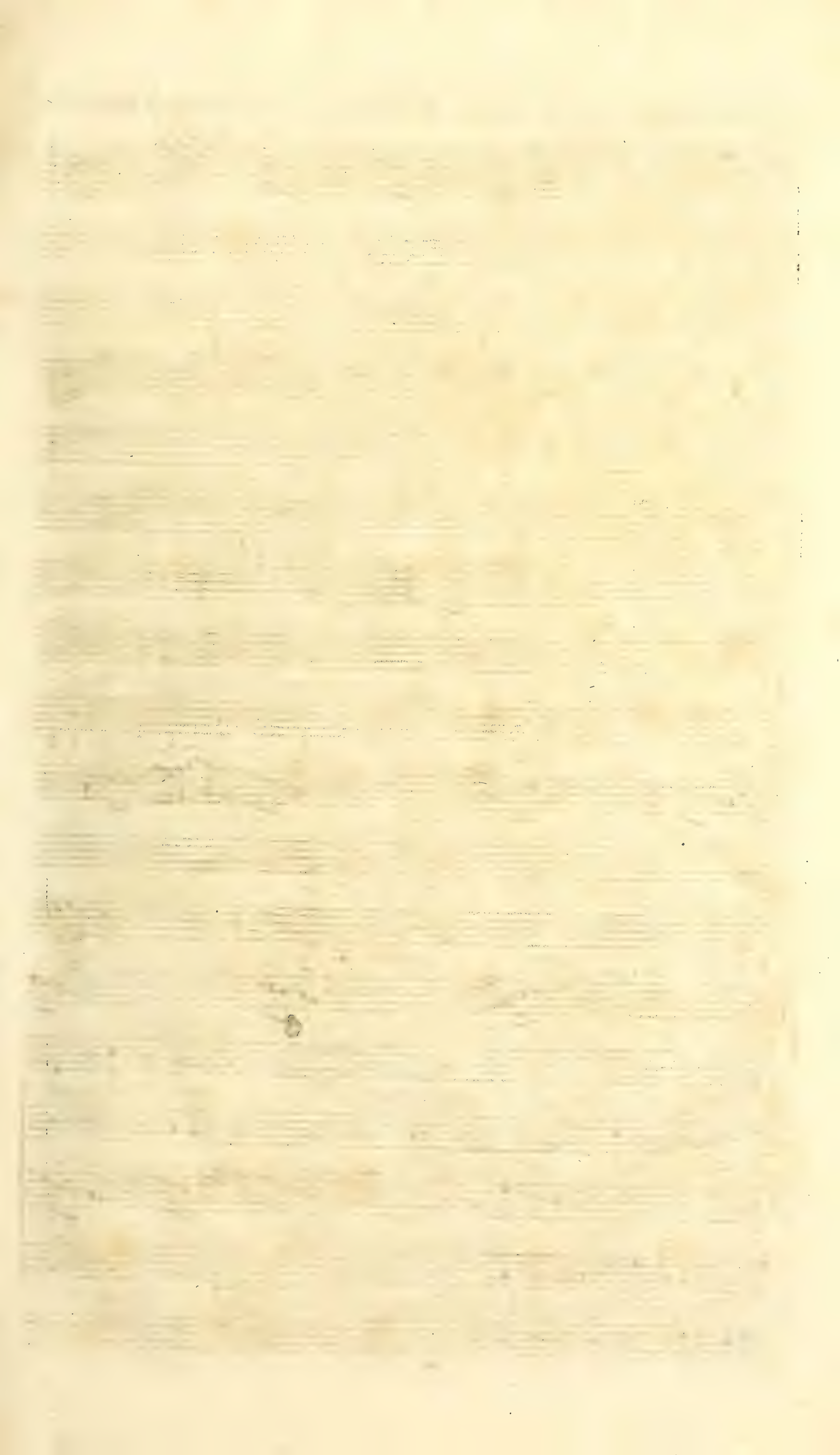
nò non voglio che succida mà tormentar la vuò

Paventi ancor se stes sa

ch'oppressa à poco à poco à me sarà di gioco à lei d'error sarò ch'oppressa à poco

poco à me sarà di gioco à lei d'error sarò d'error sarò D.C.





Polinnesio Sung by Sign^r Nicolini in the Opera of Etearco

This is a handwritten musical score for a vocal solo. It consists of two systems of staves. The first system has a vocal staff in treble clef and a piano accompaniment staff in bass clef. The second system also has a vocal staff in treble clef and a piano accompaniment staff in bass clef. The music is written in 4/4 time. The lyrics are in Italian and are written below the vocal staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are: "DAL di che mi feri", "Il dardo d'un bel guardo", "perdei la liberta perdei la pa-", "ce perdei la liberta perdei la pa-", "Dal di che mi feri", "un dardo d'un bel guardo", "Soli", "perdei la liberta perdei la pa-", "ce perdei la liberta perdei la".

DAL di che mi feri

Il dardo d'un bel guardo *perdei la liberta perdei la pa-*

-ce perdei la liberta perdei la pa- ce

Dal di che mi feri *un dardo d'un bel guardo*

Soli

perdei la liberta perdei la pa- ce perdei la liberta perdei la

liberta... perdei la pa... ce perdei la liber-ta perdei la pa...

Tutti

ma Sento nel tormento che u e un non So che

che par fi-li-ci-ta e che mi pia-ce che par fe-li-ci-ta e che

mi pia-ce ma Sento nel tormen-to un certo non So che che par fe-

-li-ci-ta e che mi pia-ce che par felicità e che mi pia-ce Da Capo

Etearco Sung by Sign^r Boscchi in the Opera of Etearco

Così m'oltraggi ingrata *Così mi Sprezza infida* Sa-

-gita in petto il Cor in-grata in-fida Co-sì m'oltraggi ingrata co-sì mi

Sprezza infida S'a ... -gita in

-petto il Cor in-grata in-fida S'a ...

... -gita in petto il Cor S'a -gita in petto il Cor

quel'alma tua Spietata del mio fallir mi Sgrida e accen ...

... de il mio rigor quel'alma tua Spie ta ta del mio fallir mi Sgrida e' accen ...

... de il mio rigor il mio rigor Da Capo

Etearco *Sung by Sign^r Boscchi in the Opera of Etearco*

Piano *Forte* *Alma*

ostinata crudele e Spietata *Alma ostinata crudele e Spietata*

ah troppo Sei fie ra fiera *tanto basti non piu t'inoltrar...*

non piu t'inoltrar

P *F* *Pensa ingrata e pensa ch'Io Sono amante Sul*

tro-no che gl'oltraggi Sapra vendicar...

che gl'oltraggi Sapra vendicar... Sapra vendicar D C

Merene. Sung by Sig.^{ra} Pilotti in *l'* Opera of Etearco.

Presto

Furie terribili Con fiere immagini Farmino à guer - - -

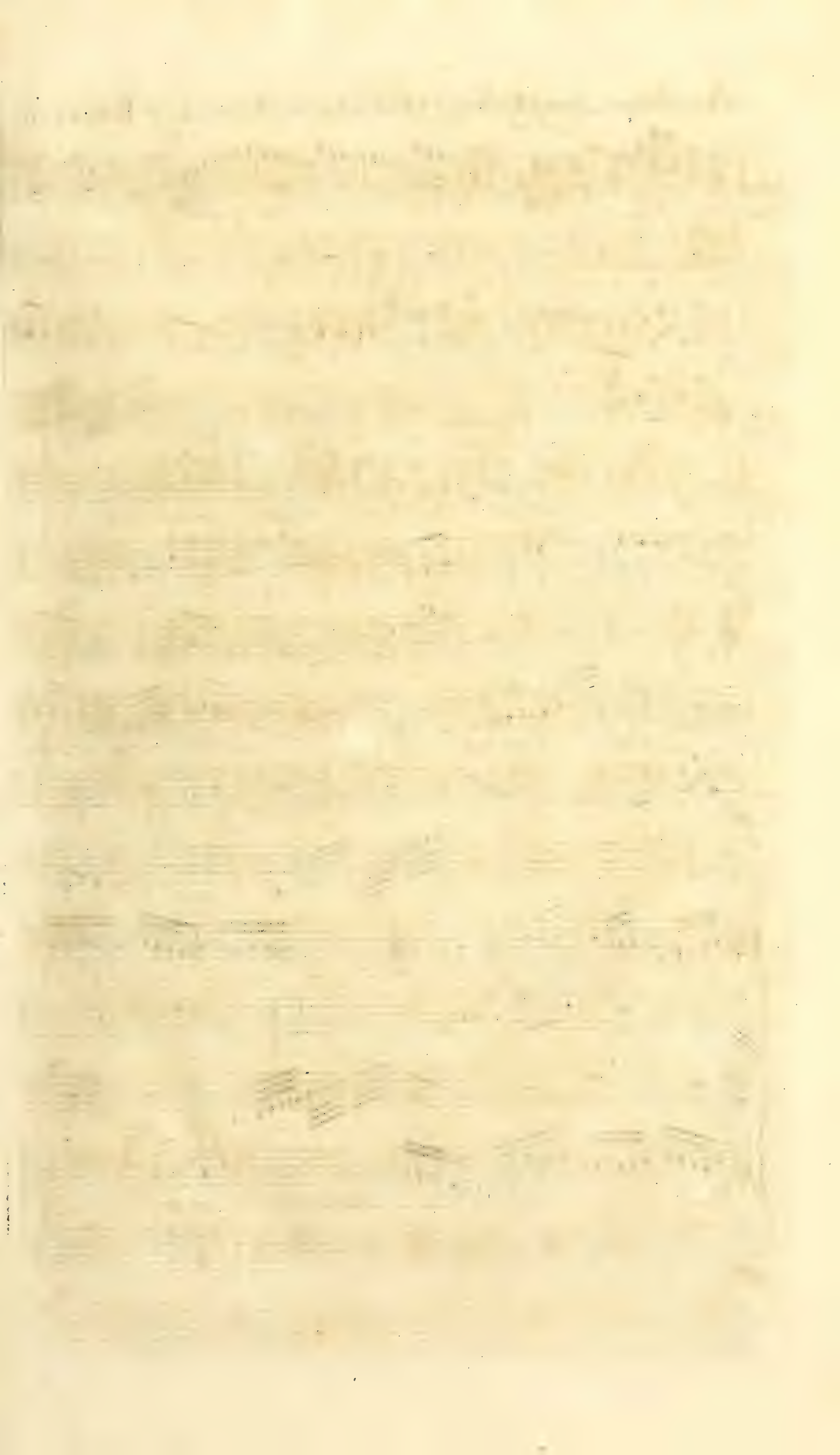
ra Contro di tè S'armino à guer - - -

ra Contro di tè

Contro di tè ed in Orribili Cupe Voragini S'apra la

terra S'apra la terra Sotto il tuo piè Sotto il tuo piè. D.C.

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side. The text is organized into several paragraphs and possibly a table or list structure, but the characters are too light to transcribe accurately.]



Aristeno. Sung by Sig.^{ra} Boschi in y Opera of Etearco.

Sente il core acerbe pene ma costante ogn'or Sa - rà

ma costan - te ogn'or Sarà *Sente il co - re acerbe*

pene ma costante ogn'or Sa - rà

ma costante ogn'or Sa -

Handwritten musical score on page 24, featuring multiple systems of staves with vocal and instrumental parts, lyrics in Italian, and repeat signs.

=rà ma costante ogn'or Sarà

Il destin più dispietato

lo più render s'unturato mà fede

...le lo vedrà lo più render s'unturato

mà fede ...le lo vedrà

DC

DC

DC

(25)
Mirene Sung by Sign^{ra} Pilotti in the Opera of Etearco

The musical score is written on ten staves, organized into five systems of two staves each. The top staff of each system is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written in Italian and are placed between the vocal and piano staves. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The lyrics are: "Tormentarmi crudel, che più sarò fedel' a chi m'innamorò, Tormentarmi crudel' che più sarò fedel' a chi m'innamorò, tormentarmi crudel' che più sarò fedel, che più sarò fedel,..."

Tormentarmi crudel, che
più sarò fedel' a chi m'innamorò,
Tormentarmi crudel' che più sarò fedel' a
chi m'innamorò, tormentarmi crudel' che più sarò fedel, che più sarò fedel,

Handwritten musical score for "L'Innamorato" by Giovanni Battista Pergolesi. The score is on three staves. The top staff is for the vocal line, the middle for the keyboard right hand, and the bottom for the keyboard left hand. The lyrics "a chi m'innamorò - che più sarò fedel'" are written below the middle staff. The manuscript is on aged, yellowed paper with some staining and a large "11" in the bottom left corner.

Handwritten musical score for the song "a chi m'innamorò". The score is written on three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single system. The lyrics "a chi m'innamorò" are written below the middle staff. The bottom staff has a key signature change to one sharp (F#) and a time signature change to 4/3.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with many beamed eighth and sixteenth notes, and several measures with asterisks (*) above them. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a simple bass line with single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with beamed eighth and sixteenth notes, and several measures with asterisks (*) above them. The numbers 5 and 6 are written above the staff in the later measures. The paper is aged and yellowed, with some staining and a small tear at the bottom left.

Handwritten musical score for a vocal piece. The score is written on three staves (treble, vocal, and bass) with a large brace on the left. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "non paventar' mio core mio core ch'io manchi al primo amore consolati alma". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for "L'Alfabetto" by Giovanni Battista Pergolesi. The score is on three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#) and the tempo marking "Adagio". The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff: "mia che pria morir saprò che pria morir Saprò consolati alma mia che pria morir Saprò". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

Handwritten musical notation on multiple staves. The notation includes notes, rests, and other musical symbols, though the specific details are difficult to discern due to the image quality.

Etearco Sung by Sign^r Boscchi in the Opera of Etearco

LA mia Sorte Sfortun-na-ta da Mi-re-ne og-gi mi Scende

:s: La mia Sorte Sfortu-na-ta dà Mi-re-ne og-gi mi Scende Se

fiera è contro mè Se fiera è contro mè mi Scende da Mi-re

ne la Sorte Sfortunata dà Mirene oggi mi Scende se fiera è contro mè Se

fiera è contro mè mia Sorte Sfortunata mi Scende da Mirene mia Sorte Sfortuna ...

... ta Se fierae contro mè Se

fiera è contro mè Se fierae contro mè

Benchè

... e dispietata da lei Sola oggi dipende da lei Sola oggi dipen ...

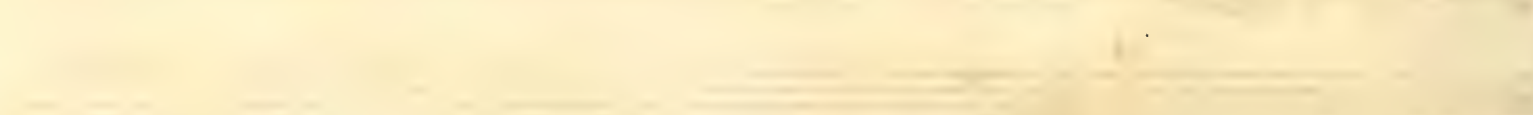
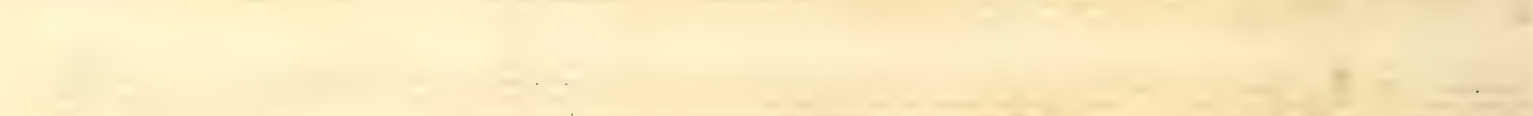
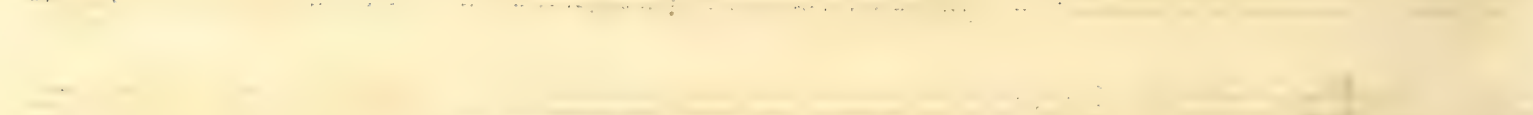
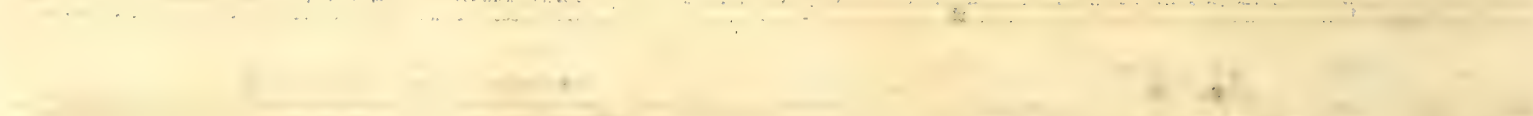
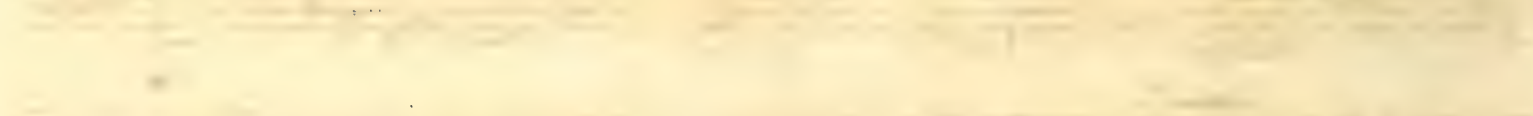
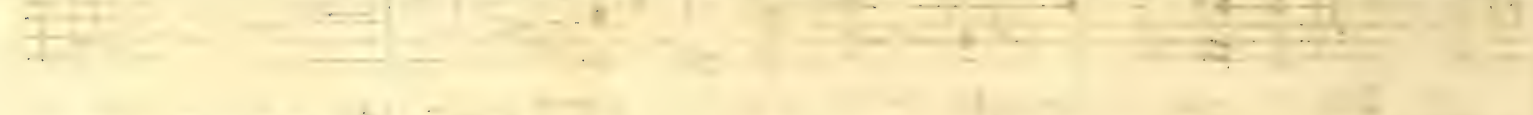
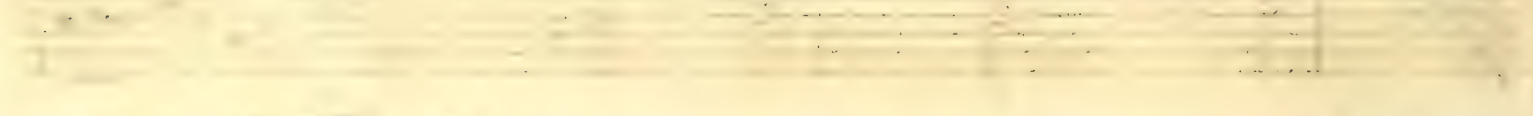
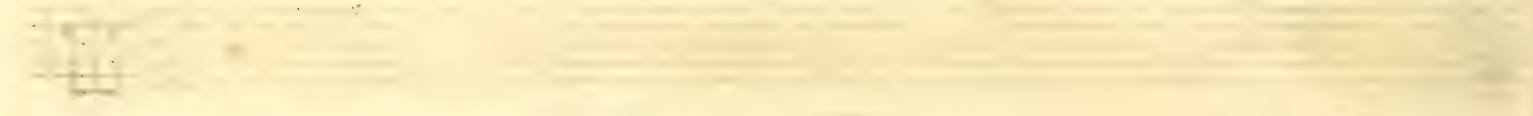
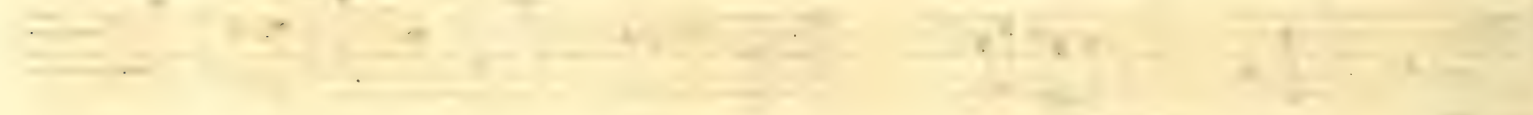
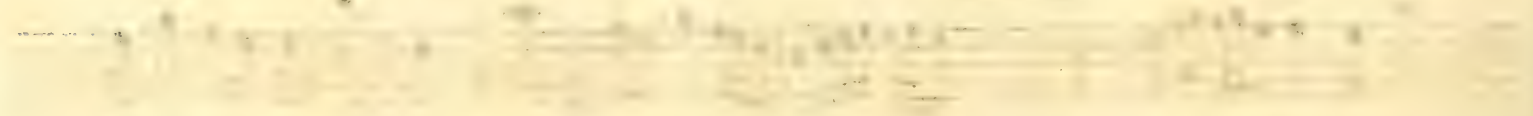
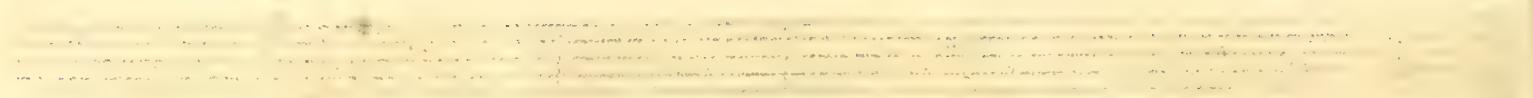
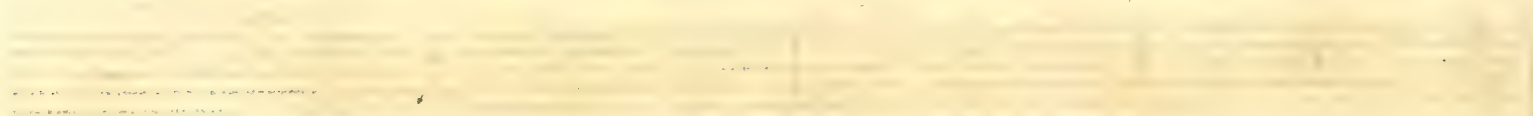
de la glor... .. ria di mia fe' la gloria di mia

fe' Benche cruda e Spietata da lei Sola oggi dipen

Adagio Allegro

... de la gloria di mia fe'

La mia Da Capo al' Segno :5:



[Faint handwritten notes at the bottom of the page]

Aristeno. Sung by Sig^{ra} Boschi in y Opera of Etearco. ⁽³⁰⁾

Handwritten musical score for a vocal solo and piano accompaniment. The score is written on ten staves, grouped into three systems of three staves each. The first system (staves 1-3) is in 3/8 time and features a vocal line with a treble clef and a piano accompaniment with a bass clef. The second system (staves 4-6) continues the vocal line and piano accompaniment. The third system (staves 7-9) also continues the vocal line and piano accompaniment. The lyrics are written in Italian and are placed below the vocal line. The score is written in brown ink on aged paper.

Non desio che L'Idol mio altro il cor bramar non sa - - - - -

Non desio che L'Idol mio altro il cor - - - - -

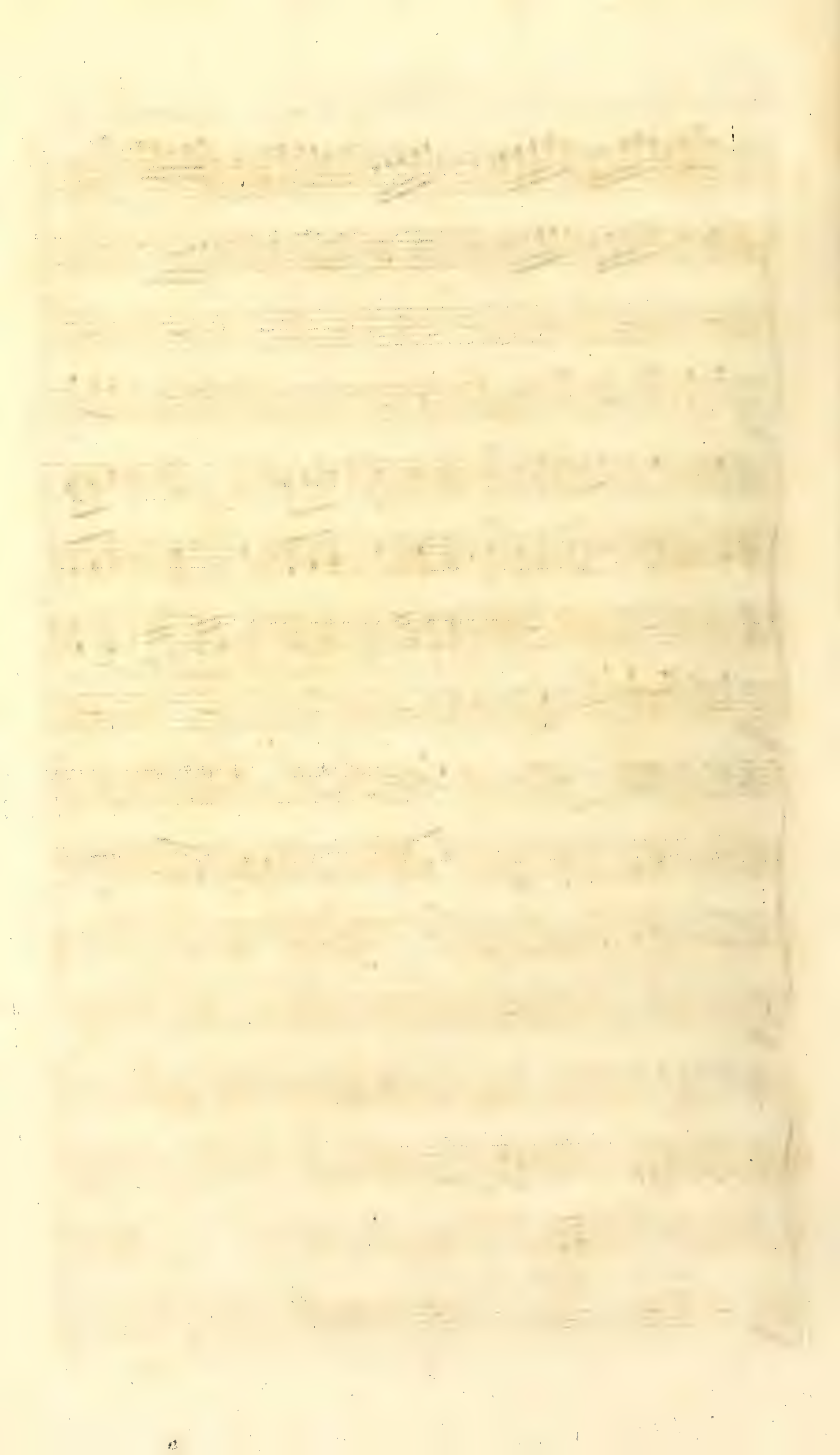
altro il cor - - - - - bramar non sa bramar non sa

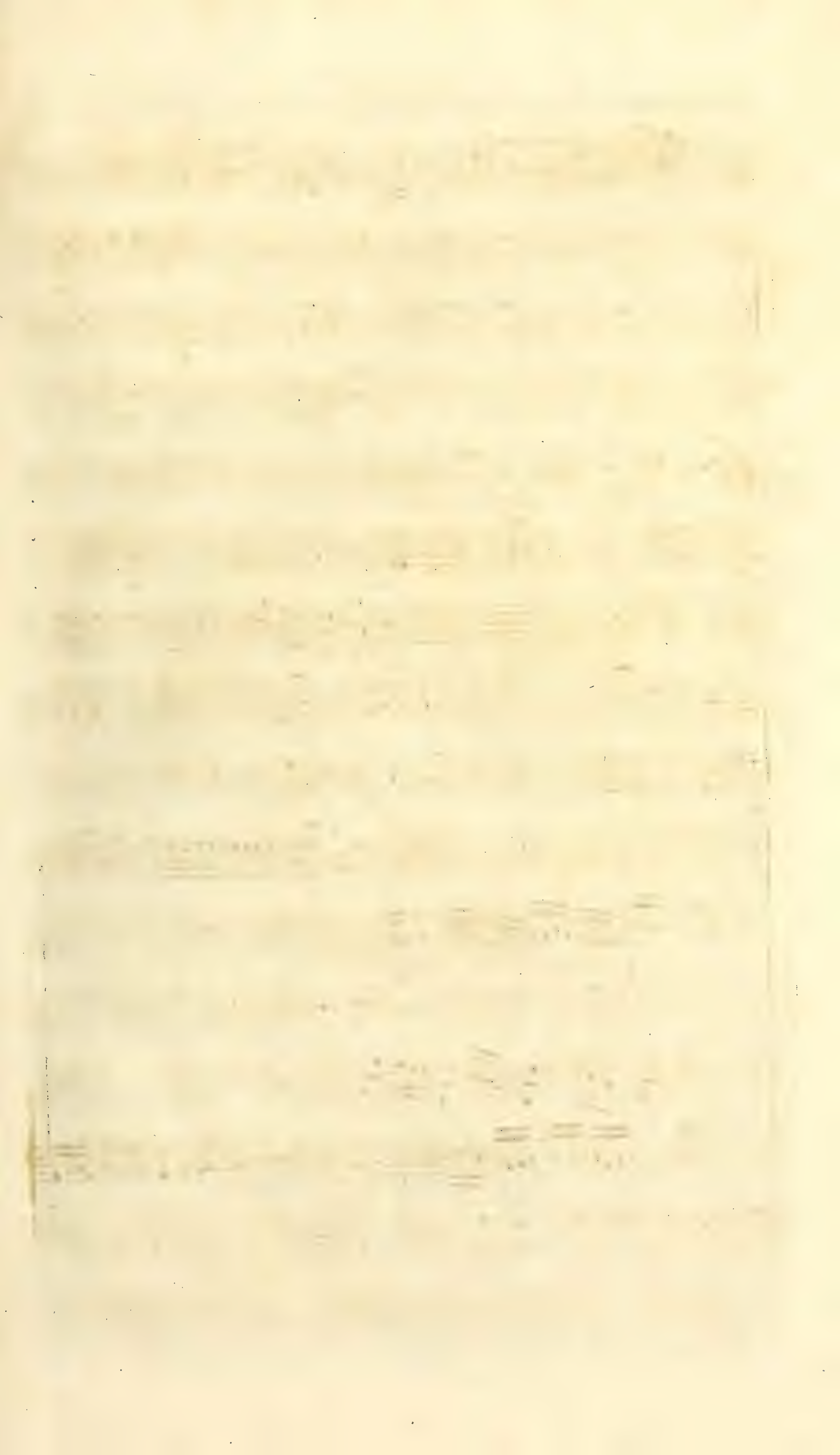
Spiaggie d'oro ha'il gånge e il Tago

e pur vago non le cura e al' marseñ vā e al' marseñ vā non

le cura e al' marseñ vā.

D C





Polinnesto Sung by Sign^r Nicolini in the Opera of Etearco.

Handwritten musical score for Polinnesto, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and common time (C). The lyrics are in Italian.

A' chi ben'

ama basta il piacere del bene amar

Piano

A' chi ben' ama basta il piacere del ben' amar bastail piacere del ben amar—

Forte

del bene amar

A' chi ben' a ... ma basta il piacere del ben' amar ...

del ben' amar' basta il pia-

-ce-re del bene a-mar ...

- del ben' amar' s'altra e' la

Piano

bra-ma non Sai go-de-re del tuo penar' ... del tuo penar

non sai godere del tuo penar' ... del tuo penar Da Capo

(34)
Fronima. Sung by Sig^{ra} Isabella Girardeau
Flauto 1st in 4^e Opera of Etearco.

Flauto 2^a

Io che fui Real Donzella Sola qui dal' faggio al

mirto

Sola qui dal' faggio al' mirto nudo Spirto errando

vò

errando vò

La fonte è quella dove

Spesso trovai pace e dove adesso ritrovarla Io più non Sò ritro =

Handwritten musical score on page 35, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes a vocal line and a piano accompaniment. The lyrics are:

varla Io più non so Io che fui Real' Donzella Sota qui dal' faggio al

mirto Nudo Spirto errando vò erran - do vò

- erran - ... do vò nudo Spirto errando vò'

Etearco Sung by Sign^r Boschi in the Opera of Etearco

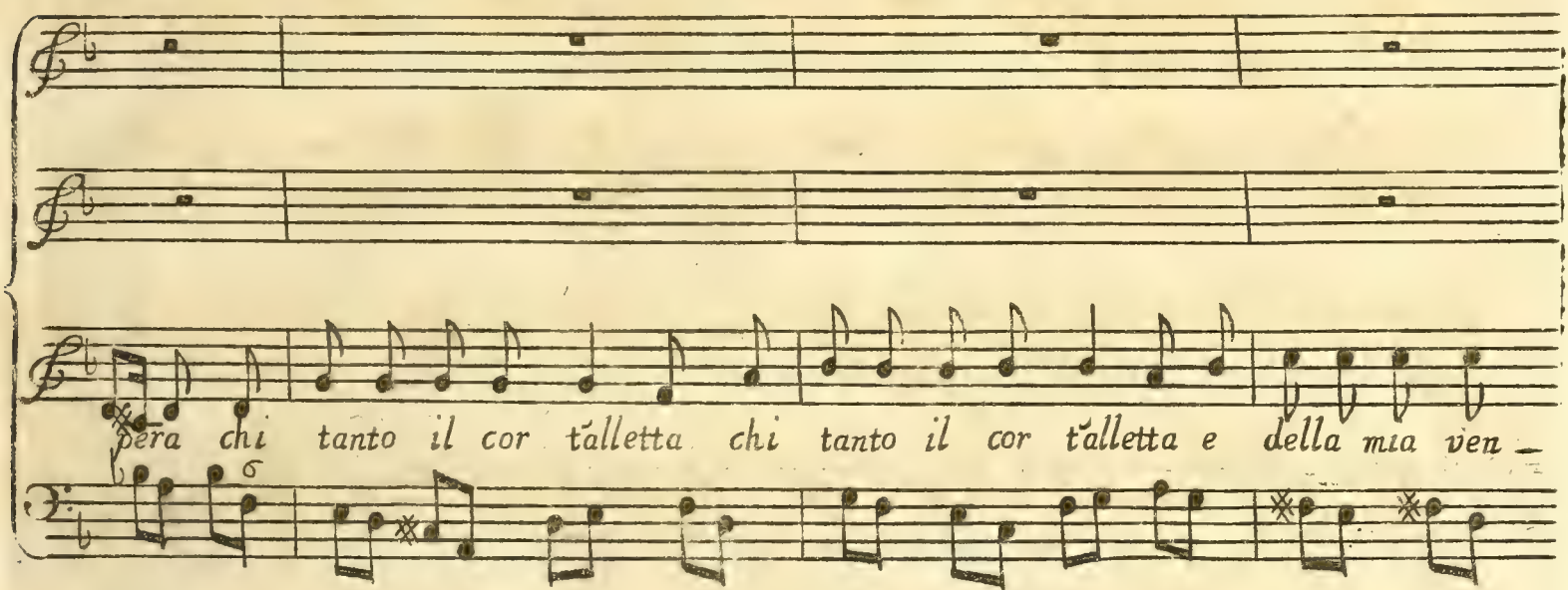
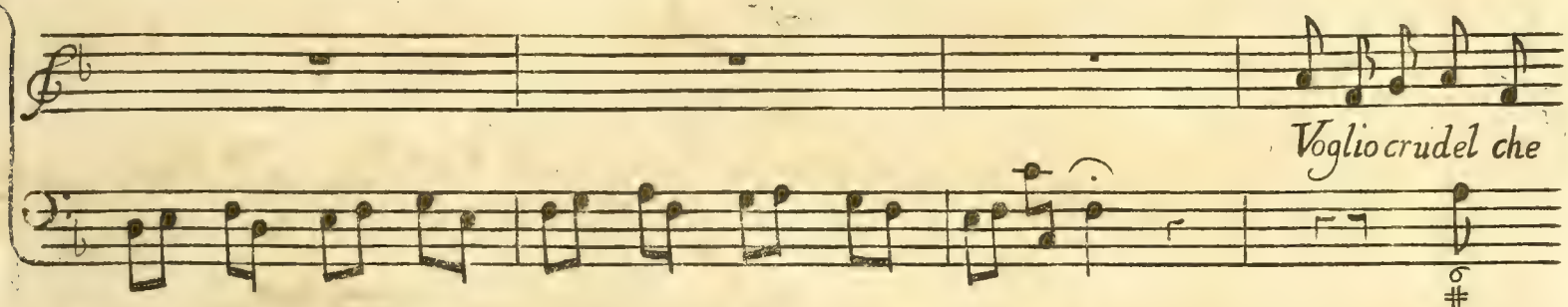
Handwritten musical score for Etearco, featuring vocal and instrumental staves with lyrics in Italian. The score is written in C major and common time (C). It includes various musical notations such as treble and bass clefs, notes, rests, and ornaments. The lyrics are written below the vocal staves.

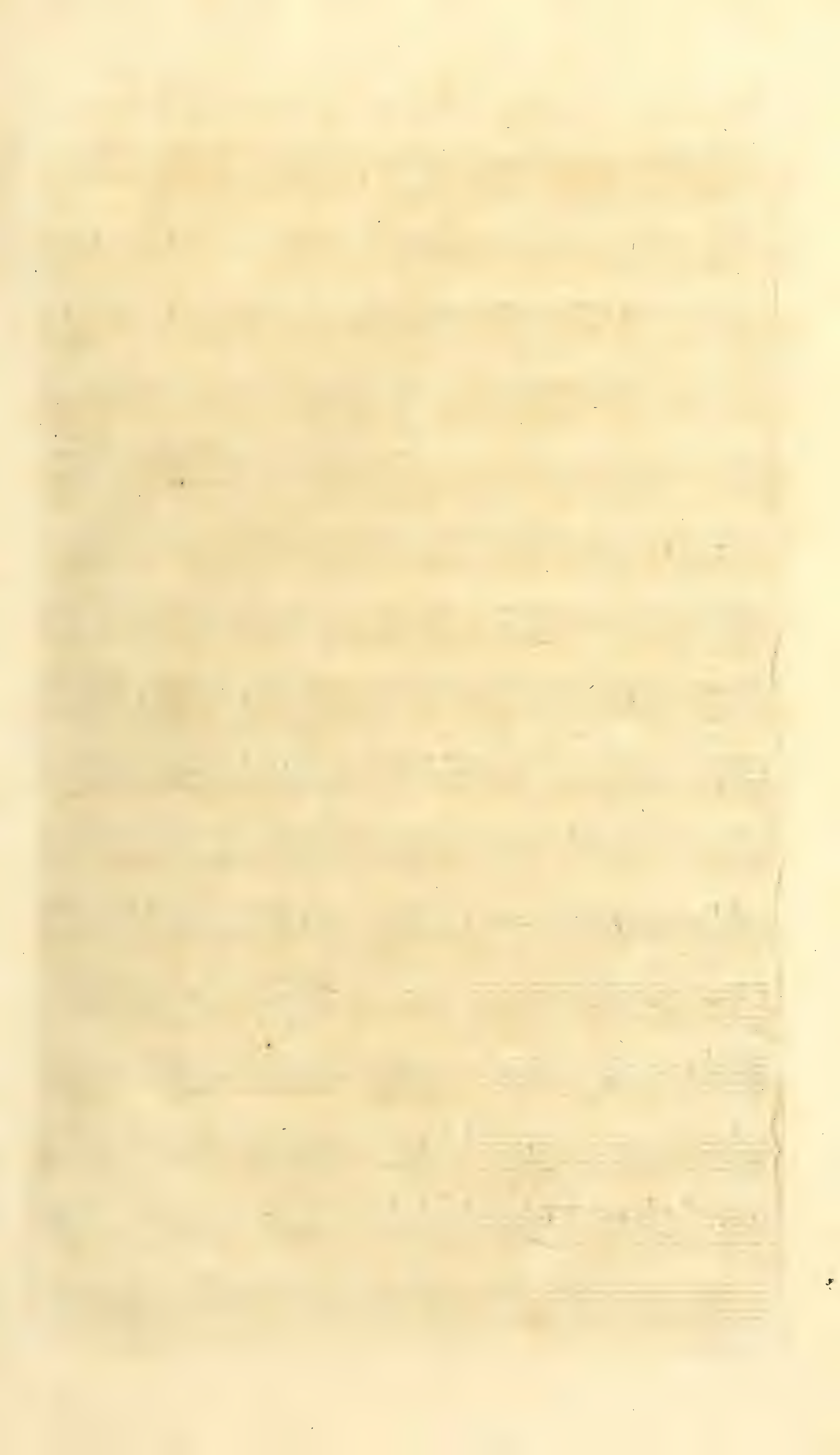
Perfida sempre altera non parlerai così

Perfida sempre

altera non parlerai così non parlerai così perfida sempre altera non parlerai così

no' no' non parlerai così no' no' non parlerai così





Mirene ⁽³⁸⁾ Sung by Sig^{ra} Pilotti in *l'* Opera of Etearco.

Senza otuo affettuoso

Se mai sarà ch'il ciel crudele mi vuole es =

= tinta sospira e di Mirene mia visse fedele Mirene mia fedel mo =

= ri fedel' mori Se mai sarà ch'il ciel crudele mi vuole es =

piano Sempre

= tinta sospira e di Mirene mia visse fedele visse fedele Mirene mia fedel mo =

= ri fedel' mori Mirene mia fedel' mori

pia

e doppo morte à tè d'intorno verro di notte verro di

giorno cangiata in ombra fedel' co - si cangiata in ombra fedel' co -

= si fedel co - si fedel co - si cangiata in

ombra fedel co - si.

Da Capo .

Aristeno. Sung by Sigr^a Boschi in y^e Opera of Etearco.

V.V. Unisoni.

O viurai viurai bel Idol mio o vogl' Io morir e con te

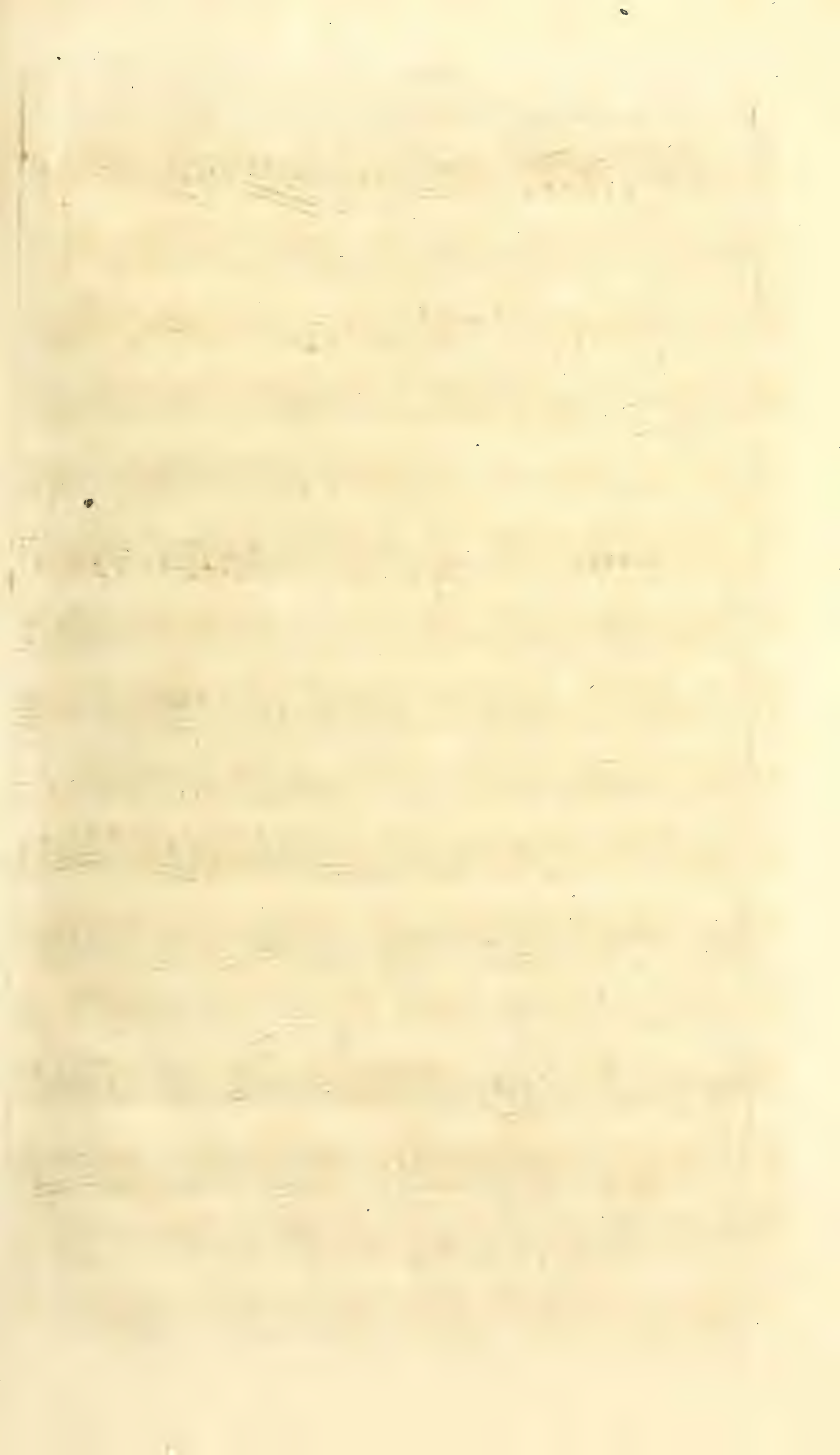
o vogl' Io o vogl' Io morir con te

o viurai viurai bel Idol mio o vogl' Io morir con te o vogl' Io morir con

te morir con te o vogl' Io morir con te

:S: *io voglio morir con te* — — — — — *morir con te*
 :S: *Ch'in lasciarti haurei nel core poco amore poco amore e poca fe poco*
amore e poca fe che in lasciarti haurei nel core poco amore poco amore e
poca fe — — — — — poca more e poca fe.

DC



Erionima. Sung by Sig.^{ra} Isabella in *l'Opera* of Etearco.

Larghetto

Solo pietà vi chiede L'innamorato cor'

Solo pietà vi chiede L'innamorato cor' L'in-

-namorato cor'

L'innamorato cor' L'innamorato cor'

L'innamorato cor'

E qual che alla mia fede e qual che alla mia fede riverbero d'a-

= mor' e qual che alla mia fede ri =

= ver berò d'amor

DC

DC

DC

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

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Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.



Fronima Sung by Sign^{ra} Ifabella in the Opera of Etearco

DEH pietà di tanto ardore

DEh' pietà di tanto ardore per quest'alma che v'adora che v'a-

- dora

DEh' pietà di tanto ardore per quest'alma che v'a

dora che v'adora

DEh' pietà di tanto ardore deh' pie

tutti

Hoboy Solo

Hoboy Solo

Hoboy Solo

Hoboy Solo

Hoboy Solo

ta di tanto ardore di quest alma che v adora deh pieta di tanto ardore di quest alma che v'ado-

Hoboy's Solo

-ra

ch'egli è troppo angusto il core

tutti

per la pia-gha ch'il divora ch'egli è troppo angusto il core

per la piagha ch'il divora ch'il di-vora per la piagha ch'il di vora ch'il divo-ra Da Capo



Handwritten text at the top of the page, possibly a title or header.

Main body of handwritten text, consisting of approximately 15 lines of cursive script.

Polinnesto. *Sung by Sig^r Nicolini in y^e Opera of Etearco.*
V. V. Unisoni

Handwritten musical score for the role of Polinnesto, sung by Sig^r Nicolini in the opera Etearco. The score is written for voice and accompaniment, with the vocal line in treble clef and the accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in Italian and describe a scene where the character is moved by the sight of a beloved.

Quella ch'adoro m'impiega il seno m'accen-

cen de m'accende il cor

quella ch'adoro m'impiega il seno quella ch'adoro m'accen - - - -

de

m'impiega il seno m'accende il cor. quella ch'adoro m'accende il cor

Per lei mi moro Languisco e peno per troppo amor per troppo amor per lei mi mo -

ro Languisco e pe -

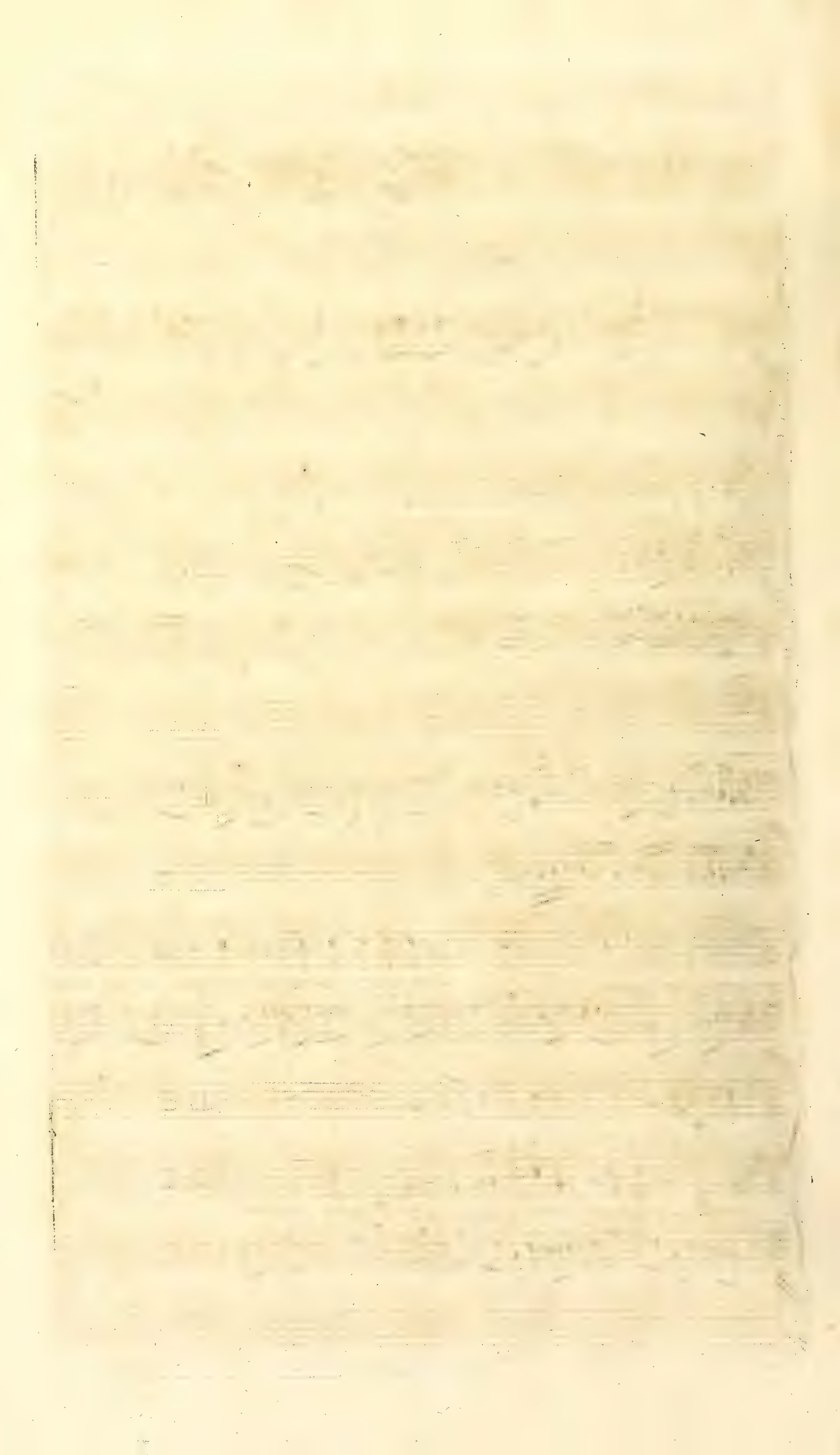
no Languisco e peno per troppo amor per lei mi

moro Languisco e peno e peno per troppo amor .

DC

DC

DC



The main body of the manuscript, consisting of multiple staves of handwritten text and musical notation. The notation includes various symbols, clefs, and rhythmic markings typical of historical musical manuscripts. The text is written in a cursive script, and the page shows signs of age and wear.

(48)
Mirene Sung by Sign^{ra} Pilotti in the Opera of Etearco

The musical score is written on ten staves, organized into five systems of two staves each. The top staff of each system is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Italian and are written below the vocal line.

Empia sorte

Empia sorte mi tradisti mi schernisti ingrato amor mi tra-

-disti mi schernisti mi schernisti ingrato amore ingrato a

mor Empia sorte mi tradisti mi schernisti mi schernisti in

-grato amor

a soffrire mi condanni e inno-

-cente tu m'affanni col tuo barba-ro rigor a sof-

-frire mi condanni e innocente tū m'affanni col' tuo

barba-ro rigor' Da Capo

Mirene Sung by Sign^{ra} Pilotti⁽⁵⁰⁾ in the Opera of Etearco

Adagio e staccato

Adagio e staccato

Mura che mi chiudete fatemi cangiar Sorte fatemi cangiar Sorte o

pritevi o cadete datemi o libertade o tomba e mor- - - - - te o tomba e morte

Mura che mi chiudete o apritevi o cadete datemi o libertade datemi o libertade o

tomba e mor- - - - - te

Handwritten text, likely a manuscript or ledger, written in a cursive script. The text is arranged in approximately 15 horizontal lines across the page. The ink is dark, and the paper is aged and slightly discolored. The handwriting is somewhat faded and difficult to decipher, but it appears to be a continuous record or list of entries. Some lines contain numbers, possibly indicating dates or quantities. The overall appearance is that of an old, handwritten document.

(51)

Polinnesto & Aristeno. Sung by Sig^r Nicolini & Sig^{ra} Boschi.

Polin:

:3:

Arist:

Spera Spera non paventar Sarai con-

Andante

Spero

-tento Sarai contento un di

altro non sò bramar ch'esser contento un di

Spera Spera non paventar Sarai contento Sarai contento un

Spero

di

Spera non paventar

Sarai con-

altro non sò bramar ch'esser contento un di

altro non sò bramar ch'esser con-

-ten

pia:

for:

to

-ten

pia:

for:

to

pia:

for:

Spera non paventar Sarai contento un di Spera non paventar Sarai contento un
altro non so bramar ch'esser contento un di altro non so bramar ch'esser contento un

di *Su la sua fe' tel' giura un Re' te n'assi =*
di

= cura te n'assicura *che tua Sarà co =*
Su la sua fe' mel' giura un Re' me n'assicu - ra che mia Sarà co =

= lei ch' il petto ti feri *Su la sua fe' tel' giura un Re' te n'assi =*
lei ch' il petto mi feri *Su la sua fe' mel' giura un Re' me n'assi =*

= cura che tua Sarà co lei ch' il petto ti feri. *Spera al Segno*
cura che mia Sarà co lei ch' il petto mi feri. *al Segno*
DC

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

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Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on aged paper, featuring staves and notes, likely a manuscript page.

Polinesto. Sung by Sig^r Nicolini in y^e Opera of Etearco.

Largo

pia:

for:

pia:

for:

Ch'io vadori e vira.

=venti voi mel dite o vaghi lumi vaghi lumi

pia:

for:

pia:

for:

ch'io v'a:

Hautboy Solo

= dori e vi paventi voi mel' dite o vaghi lumi vaghi lumi ch' Io v'a =
 = dori e vi paventi voi mel' dite o vaghi lumi o va
 ghi, vaghi lumi ch' Io v'adori e vi paventi voi mel' dite o vaghi
 lumi o va ... ghi lumi
 tutti

Handwritten title or header at the top left of the page.

First line of handwritten text, possibly a musical staff or introductory line.

Second line of handwritten text, continuing the content.

Third line of handwritten text, featuring some larger characters.

Fourth line of handwritten text, continuing the sequence.

Fifth line of handwritten text, showing more distinct characters.

Sixth line of handwritten text, appearing as a musical staff.

Seventh line of handwritten text, continuing the musical notation.

Eighth line of handwritten text, showing rhythmic notation.

Ninth line of handwritten text, continuing the musical staff.

Tenth line of handwritten text, appearing as a musical staff.

Eleventh line of handwritten text, continuing the musical notation.

Twelfth line of handwritten text, showing more distinct characters.

Thirteenth line of handwritten text, continuing the sequence.

Fourteenth line of handwritten text, appearing as a musical staff.

Fifteenth line of handwritten text, continuing the musical notation.

Sixteenth line of handwritten text, showing more distinct characters.

Seventeenth line of handwritten text, continuing the sequence.

pia. for. pia. for.
Hautboy Solo tutti Hautboy Solo tutti
tutti tutti
Che se Lampi e strali ardenti auventa - te ancor Sereni ben po-
Hautboy Solo tutti Hautboy Solo.
tutti
- te te d'ira pieni far tremar gl'istessi nu - mi ben pote - te d'ira
tutti Hautboy Solo
tutti
pieni ben potete d'ira pieni far tremar gl'istessi nu mi

Handwritten title at the top of the page, possibly indicating the name of the composition or manuscript.

Main body of the manuscript containing multiple staves of handwritten musical notation and text. The notation includes notes, rests, and other musical symbols, interspersed with lines of text. The handwriting is cursive and appears to be from the 18th or 19th century.

Fronima Sung by Sign^{ra} Isabella in the Opera of Etearco

tr

La Speme lusinghie-ra

con alito amoroso porta al mio Sen ri-po-so e mi risto-ra

La Speme lusinghie-ra con alito amoroso porta al mio Sen ri-po-so e mi risto-ra e mi ris-

torami ristora e mi ristora e mi risto

... .. raemi risto - ra

non sembrapiù seve - ra la dura sorte maie il suorignore oblia il fato ancora

non sembrapiù seve - ra la dura sorte mia e il suorignore oblia il fato ancora il fato ancora D C

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The text is faint and difficult to read due to the age and blurriness of the image.

Visible fragments of text include:

- Top left: *Waltz*
- Top right: *Op. 10*
- Second staff: *Andante*
- Third staff: *Allegretto*
- Fourth staff: *Allegro*
- Fifth staff: *Allegro*
- Sixth staff: *Allegro*
- Seventh staff: *Allegro*
- Eighth staff: *Allegro*
- Ninth staff: *Allegro*
- Tenth staff: *Allegro*
- Eleventh staff: *Allegro*
- Twelfth staff: *Allegro*
- Thirteenth staff: *Allegro*
- Fourteenth staff: *Allegro*
- Fifteenth staff: *Allegro*
- Sixteenth staff: *Allegro*
- Seventeenth staff: *Allegro*
- Eighteenth staff: *Allegro*
- Nineteenth staff: *Allegro*
- Twentieth staff: *Allegro*

Etearco Sung by Sign^r Boschi in the Opera of Etearco

E quando haurà' mai fine il mio mar -

- tiro quando satie sarete smanie che mi tog-

- liete anche il respiro E quando haurà'

mai fine il mio martiro haurà' mai fine il

mio martiro

Handwritten musical score on aged paper. The page contains approximately 12 staves of music, written in a cursive or shorthand notation. The notation includes various notes, rests, and possibly clefs, though the details are difficult to discern due to the fading and blurring of the image. The paper is yellowed and shows signs of wear, including stains and discoloration.

Handwritten title or header text, possibly a page number or title, written in a cursive script.

Handwritten musical score on ten staves. The notation is in a cursive script, likely a historical form of musical notation. The staves are arranged vertically, and the notation includes various symbols, including what appear to be notes, rests, and bar lines. The handwriting is dense and somewhat difficult to decipher due to the cursive style and the age of the document.

Etearco. Sung by Sig^r Boschi in *q* Opera of Etearco.

Largo.

Cieco amor che benda i Lu - mi e ve -

-leno de costumi nostro reo d'ogni impietà è veleno de cos - tu - mi

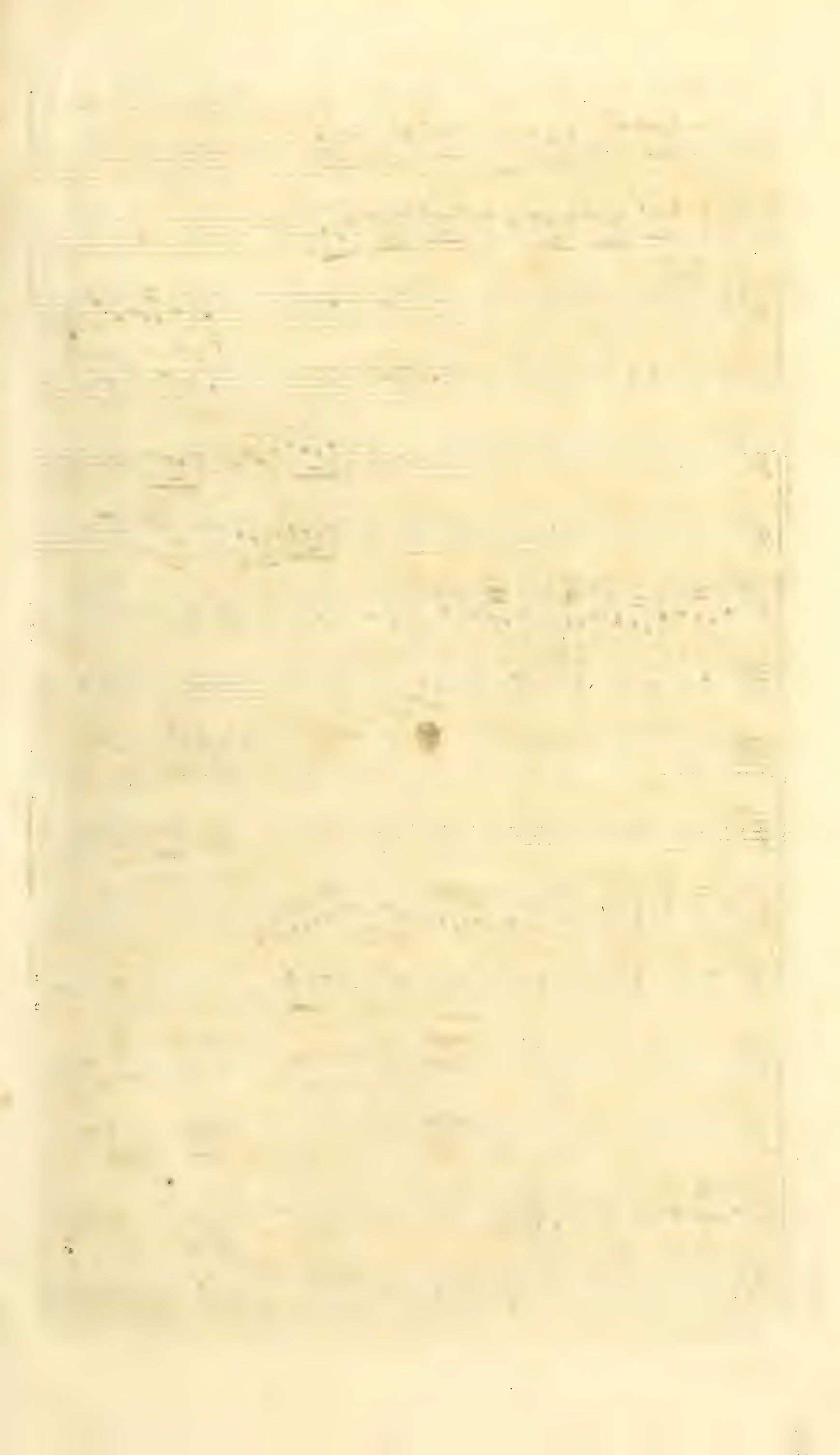
nostro reo d'ogni impietà ... d'ogni impietà nostro

** reo d'ogni empietà*

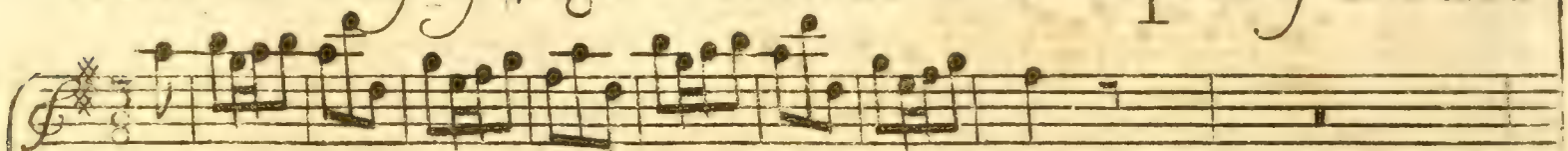
Legge al cor se il senso impone vilipesa la ragione che non ten =

= ta e che non fà che non ten - ta e che non fà e che non fà

Handwritten text on a page, likely a manuscript or ledger. The text is written in a cursive script, possibly a historical form of English or a related language. The page is aged and shows signs of wear, including discoloration and faint markings. The text is organized into several lines, with some lines appearing to be headings or section markers. The overall appearance is that of a historical document.



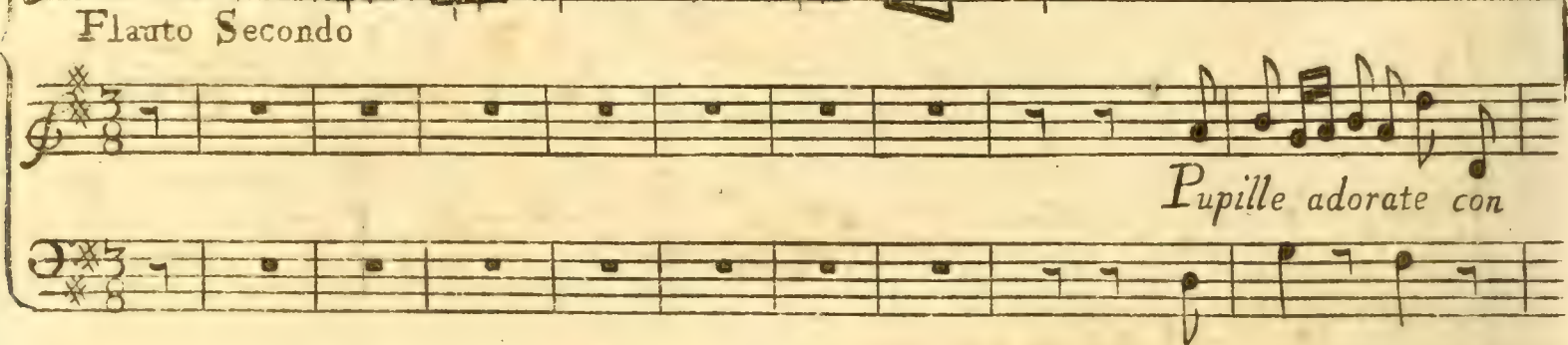
Aristeno Sung by Sign^{ra} Boschi in the Opera of Etearco



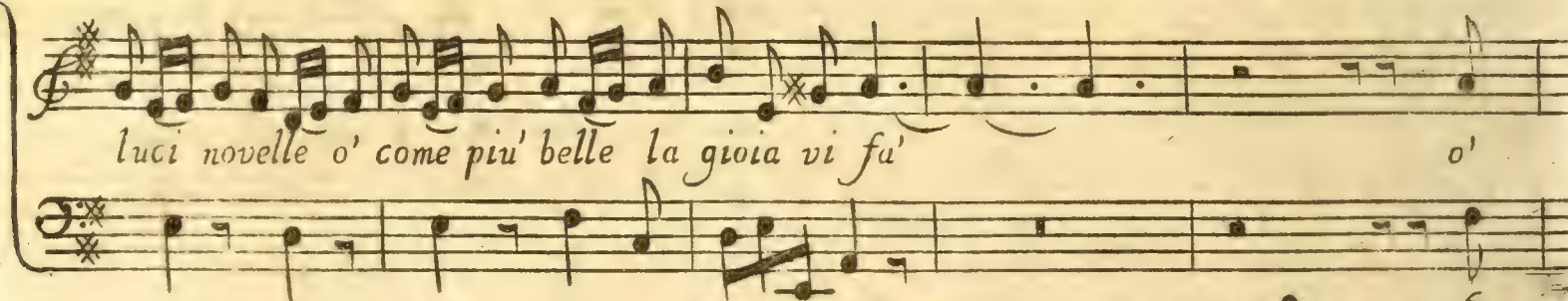
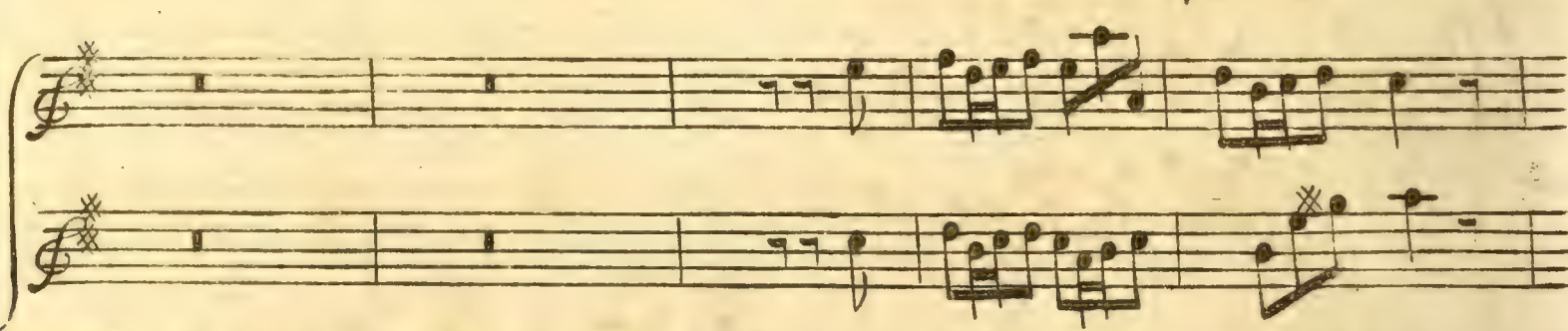
Flauto Primo



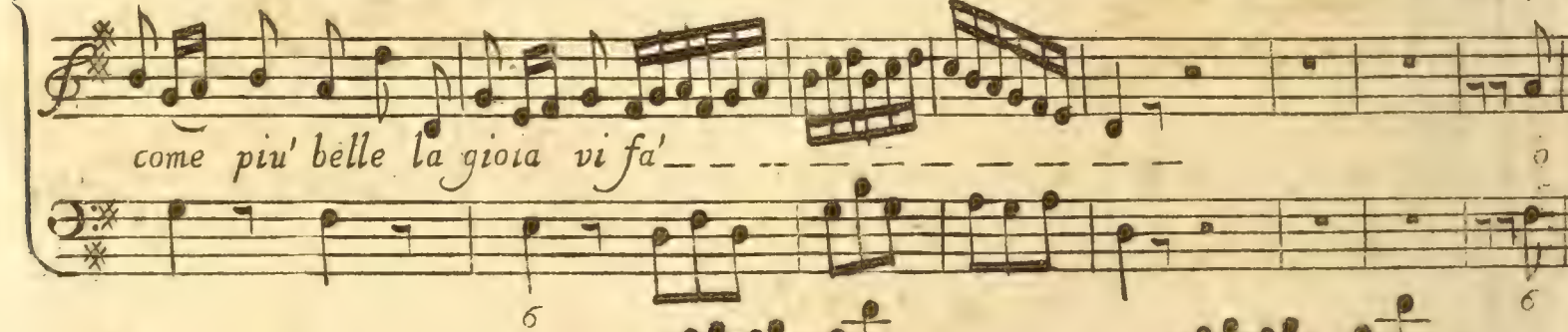
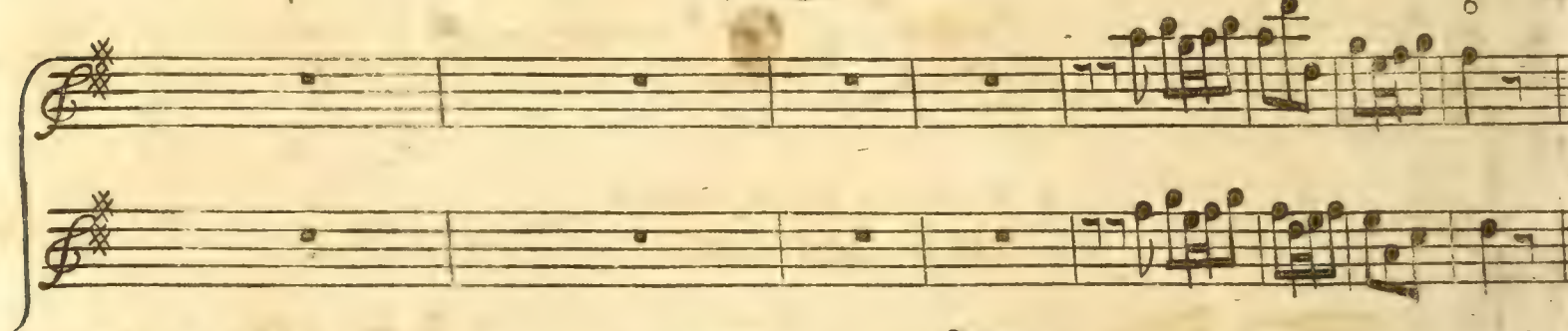
Flauto Secondo



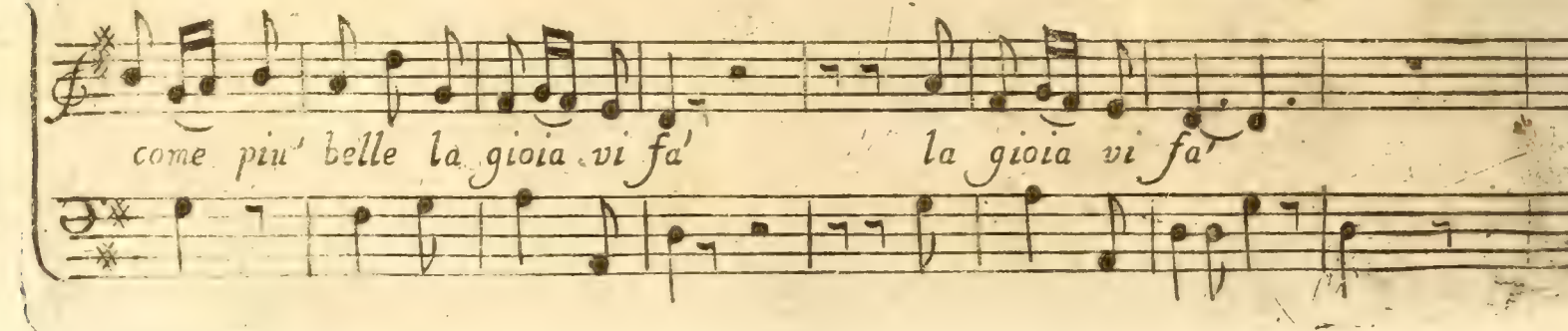
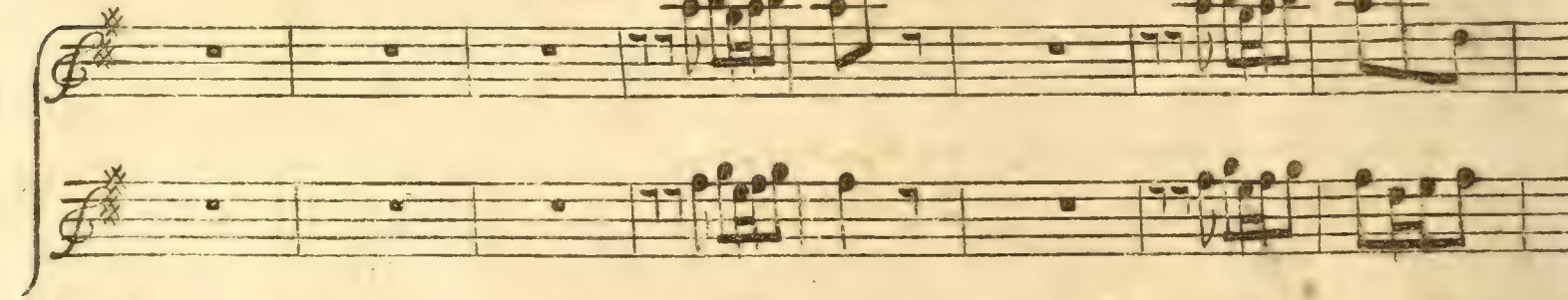
Pupille adorete con



luci novelle o' come piu' belle la gioia vi fa' o'



come piu' belle la gioia vi fa' -----



come piu' belle la gioia vi fa' la gioia vi fa'

Si vaghe mostrate l'interno pia -

- cere che siete due sfere d'immensa belta' -

che siete due sfere d'immensa belta'

Da Capo

Da Capo

d'immensa belta' Da Capo

Handwritten title or header text at the top of the page, possibly including a date or page number.

Handwritten musical notation on multiple staves. The notation includes notes, rests, and other musical symbols, arranged in a structured manner across the page.

Merene Sung by Sign^{ra} Pilotti in the Opera of Etearco

Amore inganna ingannae piace ch'immagini figura come le brama il Cor

come le brama il Cor...

Amore inganna inganna e piace che immagini fi- gura come le brama il Cor

come le brama il Cor...

Handwritten musical score for voice and piano, page 64. The score consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are in Italian. The music is written in a historical style with various ornaments and accidentals.

come le brama il Cor come

le brama il Cor

e lusinghier Sa-gace Sa-far chè la Suen

- tura bella rassembri ancor bella rassembri ancor ..

7 bella rassembri ancor bella rassembri ancor

D C



Polinesto. Sung by Sig.^r Nicolini in ⁽⁶⁵⁾ 4^{ta} Opera of Etearco.

Handwritten musical score for the role of Polinesto, sung by Sig.^r Nicolini in the 4^{ta} Opera of Etearco. The score is written in 12/8 time and consists of several systems of staves. The lyrics are in Italian and describe a scene where a ship (Navicella) is near a port.

The score includes the following lyrics:

Navicel-la di mia Speranza

Navicel-la di mia Speranza vicino al'por-to giungendo va...

La Navicella di mia Speranza vici-

no al' porto giungendo va

La Navicella di mia Spe-

ranza vicino al' porto giungendo vā vicino al' porto giungendo vā

Hautboy Solo *Solo* *Solo*

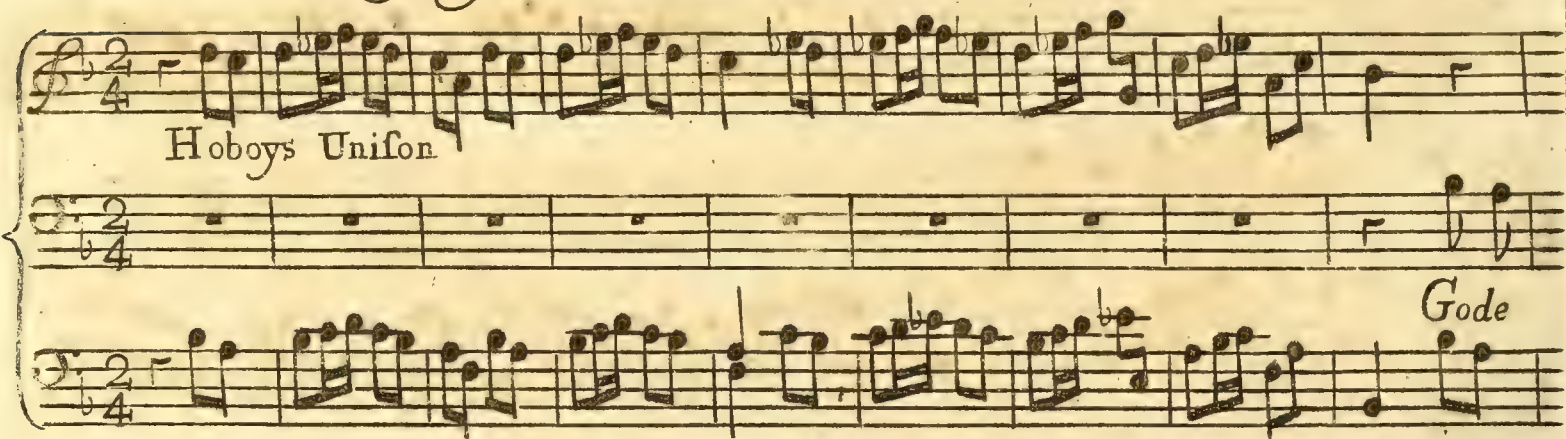
tutti tutti tutti Solo

Più non la turba la lontananza e più del' onda ti:

mor, timor non hà

più del' on - da timor non ha timor non hà.

Etearco Sung by Sign^r Boschi in the Opera of Etearco



Musical score for Hoboys Unison and Gode. The top staff is for Hoboys Unison, and the bottom staff is for Gode. Both are in 2/4 time and B-flat major. The music consists of a single melodic line with many beamed eighth and sixteenth notes.

Hoboys Unison

Gode



Musical score for vocal and basso continuo. The top staff is for the vocal line, and the bottom staff is for the basso continuo. The key signature has one flat (B-flat major) and the time signature is 2/4. The lyrics are: *L'anima nel mirarti ed il core per contento cangia in riso ogni tor -*

L'anima nel mirarti ed il core per contento cangia in riso ogni tor -



Musical score for vocal and basso continuo. The top staff is for the vocal line, and the bottom staff is for the basso continuo. The key signature has one flat (B-flat major) and the time signature is 2/4. The lyrics are: *- mento ed in gioia il suo penar*. The word *Gode* is written at the end of the staff.

- mento ed in gioia il suo penar Gode



Musical score for vocal and basso continuo. The top staff is for the vocal line, and the bottom staff is for the basso continuo. The key signature has one flat (B-flat major) and the time signature is 2/4. The lyrics are: *lanima nel mirarti ed il core per contento cangia in riso ogni tor -*

lanima nel mirarti ed il core per contento cangia in riso ogni tor -



Musical score for vocal and basso continuo. The top staff is for the vocal line, and the bottom staff is for the basso continuo. The key signature has one flat (B-flat major) and the time signature is 2/4. The lyrics are: *- mento ed in gioia il suo penar* followed by a dotted line. The word *Gode* is written at the end of the staff.

- mento ed in gioia il suo penar

Gode

ed in gioia il suo penar

Se crudel ti condannai dolce figlia oggi perdono

Io ti chieggo evn sì bel

dono per pieta non mi negar per pieta

... .. non mi negar Da Capo

[Faint, illegible handwritten text, possibly musical notation or a list, spanning the page.]



Chorus⁽⁶⁹⁾

The musical score is written on ten staves. The first three staves contain instrumental music. The next three staves are empty. The final four staves contain vocal lines with lyrics. The lyrics are in Italian and repeat three times. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. There are also some handwritten annotations like 'b5', '6', '7', '4 3', and '#6'.

Ami pur che vuol goder che Se ve fe - li - ci - tà in a - mor So - lo Si dà

Ami pur che vuol goder che Se ve fe - li - ci - tà in a - mor So - lo Si dà

Ami pur che vuol goder che Se ve fe - li - ci - tà in a - mor So - lo Si dà

ami pur chi vuol go-der che se v'e fi li ci - ta in amor Solo si da che

ami pur chi vuol go-der che se v'e fi li ci - ta in amor Solo si da che

ami pur chi vuol go-der che se v'e fi li ci - ta in amor Solo si da che

Se ve fe li ci - ta in amor Solo si da in amor Solo si da

Se ve fe li ci - ta in amor Solo si da in amor Solo si da

Se ve fe li ci - ta in amor Solo si da in amor Solo si da



